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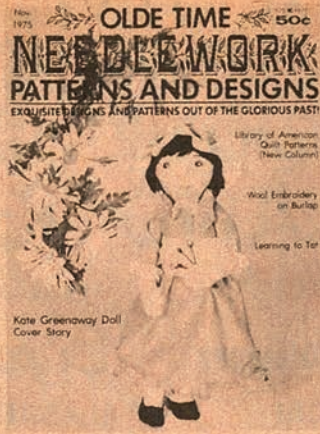
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OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

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NUMBER 6

Batik Art is Here to Stay.....	3
La France Rose.....	4
Aunt Ella's Scrapbook.....	6
Loopy Crocheted Dog.....	8
American Ships Quilt Blocks.....	9,11,13,15,17
New Chairs from Old.....	10
Poodle Tea Cozy.....	12
Cable & Block Sweater.....	14
Cross-Stitch Motifs.....	16
Initials and Monograms.....	18
Query & Quote.....	22,24,26
Crisp, Sheer Organdy.....	23
Stencil Designs.....	27
An Old-Fashioned Love Story.....	28
English Smocking.....	32
Shuttlebutt.....	34
Fashion Through the Years.....	36
Knitted Things for an Infant's Layette.....	38
Collector's Corner.....	41
Chair Seats.....	42
Chair-Back or Panel in Filet Lace.....	45
Dersigns for Hardanger.....	46
Oyster Shell Pattern.....	47
New Kind of Basketry.....	48
Baby's Day Quilt.....	50

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From Your Editor

As our society plunges headlong into the often frightening future, it is only natural that we turn to the old ways for comfort and solace. We cherish the material trappings of an earlier time because they are tangible proof of our beginnings, and we cling to the roots of the past as a point of reference so that we do not lose our bearings. Dimly remembered or imagined, the past has a tempting aura, and nostalgia paints pretty pictures in our mind's eye.

Most of us discovered, sadly, that it is never quite possible to turn back the clock. Even in this magazine, whose avowed purpose is to preserve and perpetuate the best of our needlework heritage, we find we must make some concessions to progress. Dusty volumes may yield up old methods, and the riddles of changing language may be solved, but there is still the problem of certain materials which are not now available at any price, simply because they are no longer being manufactured.

We do not compromise our integrity, I believe, when we make appropriate substitutions. It would be foolish to ignore the obvious improvements our technology has given us. Fabrics which neither shrink nor fade nor get eaten by moths certainly have an advantage over earlier, more perishable types, and in using them we are doing as prudent craftswomen have always done; we are making the most of what is available. An exact duplication of an ancient piece of needle art is at best only an imitation, skillful though it may be, and I see no particular virtue in reproducing that which has already been done beautifully. A more meaningful approach, it seems, would be to utilize the methods and designs presented here as a rich source of inspiration for our own creative efforts. Though we can never return to the past, we can build upon it, enriching our tomorrows.

Best wishes from your editor,

Barbara Hall Pedersen

Olde Time Needlework

Batik Art is Here to Stay



Batik is material which has been dyed after a part of the fabric has been covered with wax to protect it from the dye and so preserve the original or ground color. Two, three or more colors may be introduced, depending only upon the number of times the process is repeated.

From Java via Holland came America's education in the Batik art. The skill of the Javanese maid with her "tjanting", a cuplike receptacle which pours the wax in a fine line, is the heritage of generations and goes back to the days when marvelous robes were batiked for their grotesque gods. The old native patterns still in use in the islands today are rich with traditions. They not only reveal the social status, but to the initiated, they even tell the part of the island the wearer of the batiked garment "hails from".

Batik has come to stay, not only as means of artistic expression and marvelous color work in the hands of such men as Mijer, Lebeau, and Crisp, but as one more craft which woman's hands can master to bring beauty into her home. It takes its place with our stenciling, our lace-making, our fine needlework, and can be used for the adornment of clothes as well as for household furnishing. Then, too, it is exclusive. There can never be another lamp shade, blouse, cushion, scarf, or bag just like the one you have made, for there is a certain lovely alchemy in the dye pot that never repeats itself.

Almost any thin silk fabric may

be used by the amateur, for on thin fabric the wax penetrates quickly and thoroughly and the dyes take well at a low temperature; but wonderful batiks are made on velvets, wool, and heavy silks. Most of the Javanese batiks are on cotton, and the native dyes give fast, brilliant colors which we cannot achieve without high temperature dye baths.

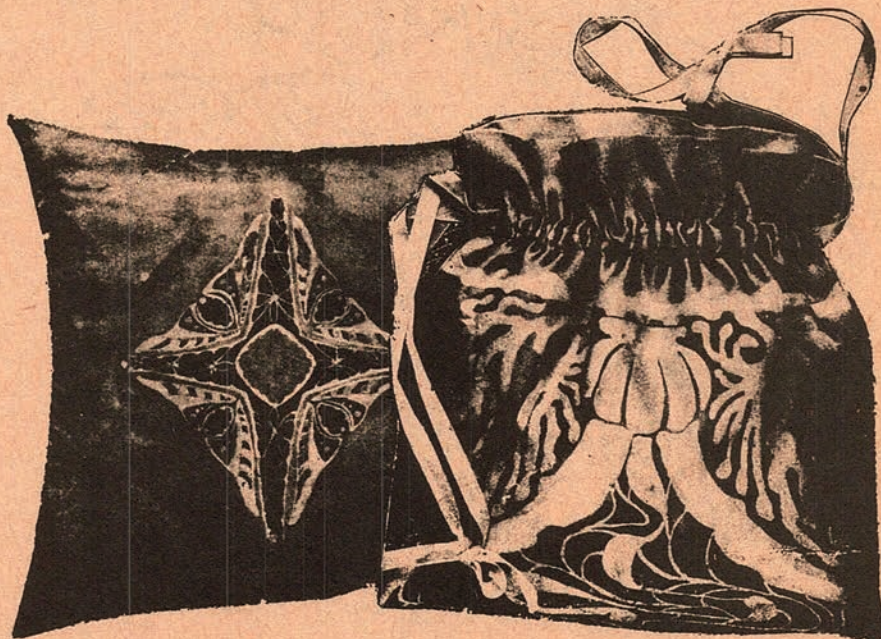
For work on silk, any of the ordinary dyes are suitable. Prepare as directed and allow to cool to a temperature which will not melt the wax resist. Materials should be washed and dried before transferring the design, to eliminate star-

chy substances, to shrink the fabric, and set the color, if a colored material is used.

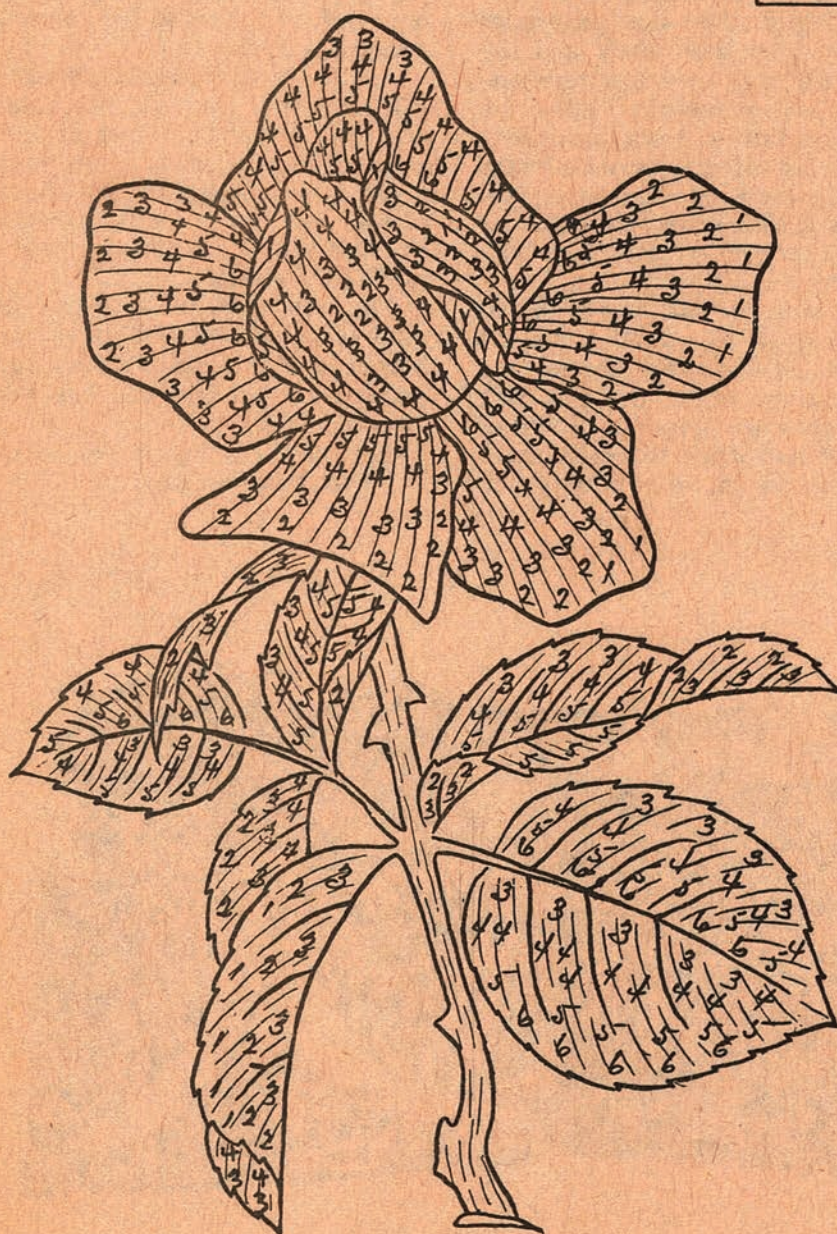
For the wax, ordinary paraffin will serve the purpose, but beeswax does not crackle so easily and will stand greater heat without melting, so certain combinations of wax and paraffin will be found by experiment to meet certain needs in the work.

The wax must be kept in a liquid state over an alcohol or gas burner, and it is well to keep the fabric warm so that the wax will spread readily.

The fabric is lightly traced or
Continued on page 49



LA FRANCE ROSE



Shading Diagram C-2

Shading diagram C, 2, represents a spray of the La France Rose; centerpiece design and shows the rose prominent to light with leaves cast well into shadow. The number of petals contained in the flower design are few and yet the rose appears full and conforms in general with the natural.

Any certain depth of shade of a given row of shade numbers is exactly and correctly given by one of the numbers that appear dotted about the shading diagram and make it very easy to pick out the required shade, once the row of shade numbers are given, for the reason that the figure 1 always means the lightest shade, figure 2 always means the next shade darker, figure 3 means the third lightest shade, and so on until each of any row of shade numbers has been accounted for.

The shades used to embroider this rose were Richardson 1160, 1161, 1162, 1163, 1164, 1165, and therefore all parts of petals that contain the figure 1 should be embroidered with shade number 1160; those places that contain the figures 2, should be worked with shade number 1161; figures 3 indicate where the shade number 1162 is to be used, and so on until the figures 6 are reached, and which signify the use of shade number 1165. The same rule applies whether the shade numbers are taken from a line of red, blue, green or any other color.

The shading of this La France

rose will be comparatively easy and prove effective when worked on linen.

Embroidering is started on the edges and for the petals, stitch direction is taken toward the stem, while those in the leaves are taken toward the center vein.

After the leaf proper has been embroidered, veins may be worked by using two shades darker on the top, and where the lighter shades of silk are used, and where the darker shades are used, employ a shade or two lighter to indicate the veins. We do not advise padding the turnover parts of the leaves. The turnovers of petals may be padded very lightly.

The shading effect in the rose is not done with a view to decided contrast, but rather to display a soft and natural distinction between petals.

A very beautiful effect can be obtained from the arrangement of the leaves, showing turnover edges giving a half side view, twisted and even full turned designing to permit many harmonizing contrasts of shades.

Shading of stems will do much to beautify the work, as one half may be shaded dark and the other light, another may be worked with dark shades on each side and light in the center.

The line of green used for this work was shade numbers, Richardson 1172, 1173, 1174, 1175, 1176, 1177, with 1116, 1117, for the thorns studded along the stems.

Veining of the leaves may be accomplished with the use of a simple outline stitch, or can be fashioned by several long stitches to reach from the center vein almost to the edge, then taking another just along side of that about half-way toward the edge and another short stitch along the side of that. This short stitch should be but half the length of the one taken just before, or one-quarter as long as the first one, which reaches almost to the edge.

This method of veining is rather hard to get, but a little practice will make it perfect and prove to be highly appreciated for certain kinds of work, from the fact that it does not display that bold rope-like appearance so often found in plain outline.



General Shading Diagram



ENTERTAINMENTS

for

THE YOUNG & OLD

from Great Aunt Ella's Scrapbook of 1890

by M.Z. Greer

There is a riddle in Great Aunt Ella's Scrapbook that asks, "What is the best time to study nature?" The answer is, "When autumn turns the leaves." And autumn is a good time for entertainment - for Halloween parties and fortune telling games, and for that turn of the century favorite, riddles to while away the cold and blustery days that warn of winter coming.

A PARTY FROM 1900

You might not believe the elaborate decorations that hostesses of Great Aunt Ella's day created unless you read about them for yourself. Here's an excerpt from the Scrapbook:

"The invitation cards were cut from heavy paper in shapes to represent pumpkins and painted a glowing yellow. The very elements out-of-doors conspired to make the night suggestive of witches' revels and uncanny spells. The rushing wind drove the rain in sheets, out of the tumult of which it was a twofold joy to be ushered into fairyland - a fairyland evolved from corn, pumpkins, apples, candles and mirrors in happy combination. There were mirrors everywhere of all sizes reflecting and multiplying countless candles that burned in candlesticks of every description, the most novel of which were made from long-necked gourds, tiny squashes, oranges, and pumpkins.

"Across the doorways were hung festoons of yellow and white corn. The windows, picture frames

and mantel were garlanded in like manner. Jack-o'-lanterns smiled from the most unexpected corners.

"In one doorway there hung a portiere of apples strung on strings of various lengths. This was a variation on bobbing for apples. (One attempted to take a bite when passing through the door.) In the midst of these apples, a horseshoe hung, through the prongs of which each guest tried to throw three tiny apples. Those who succeeded were assured of phenomenal luck in the ensuing year."

Though you may not want to go to these lengths to decorate your house for Halloween, the following fortune telling games are fun for children's and adults' parties alike.

FORETELLING THE FUTURE

1. Cups and Marbles. You will need three cups or bowls and three marbles: a crystal (clear glass), a commie (an ordinary brown marble) and a china (a white marble crossed by different

colored lines). Set the three cups in a row with a marble under each. Blindfold each player in turn and let the boy or girl raise one of the cups.

If the marble under the lifted cup is the crystal, the husband or wife-to-be will be young and life will be easy and full of sunshine.

If it is the china, the husband or wife will be middle-aged and life will be hard but fame is in store for the player!

If the marble is the commie, the spouse will be old and life will be filled with adventure.

Be sure to change the marbles after each player lifts a cup.

2. Slippers. The players will find out more about their spouses-to-be by playing this game. Have at hand an ordinary pair of slippers. The players should hold them with one on top of the other, both right side up, and repeat the following verse:

These slippers I toss into the air.
Will my love be dark? Will my love be fair?



Lift a cup to tell your fortune!

What future is mine? I pray you show

By the tossing of soles or the pointing of toe.

Lift the slippers and give them a slight upward toss to fall on the floor as they may. The manner in which they fall indicates the fortune:

Both slippers upside down and not touching: player will be a great traveler and have no settled home.

Both slippers right side up and not touching: player will go on the stage.

Right slipper upside down: future mate will be cross and selfish.

Left slipper upside down: future mate will be kind and generous.

Slippers crossed: an early marriage.

Toes of slippers point in opposite directions: decided differences of opinion between husband and wife.

Toes of slippers point in same direction: wife and husband will be congenial.

When the soles cross, lying one on top of the other, player will own a gold mine.

3. Players can find out the nationality of their spouse-to-be by playing the apple game. You will need a dish of apples and a box of wooden toothpicks. Give every guest an apple and a wooden toothpick. Each player may push the toothpick into any part of the apple. The position of the toothpick will reveal the fortune - but the apple must be held in one position and not turned once the toothpick is in. When all have finished, each must hold up his or her apple until his fortune is read.

When the toothpick stands straight in the top of the apple the life partner will be an American.

If in the left side of the apple, English.

On the right side, French.

In the back, German.

In the front, Italian.

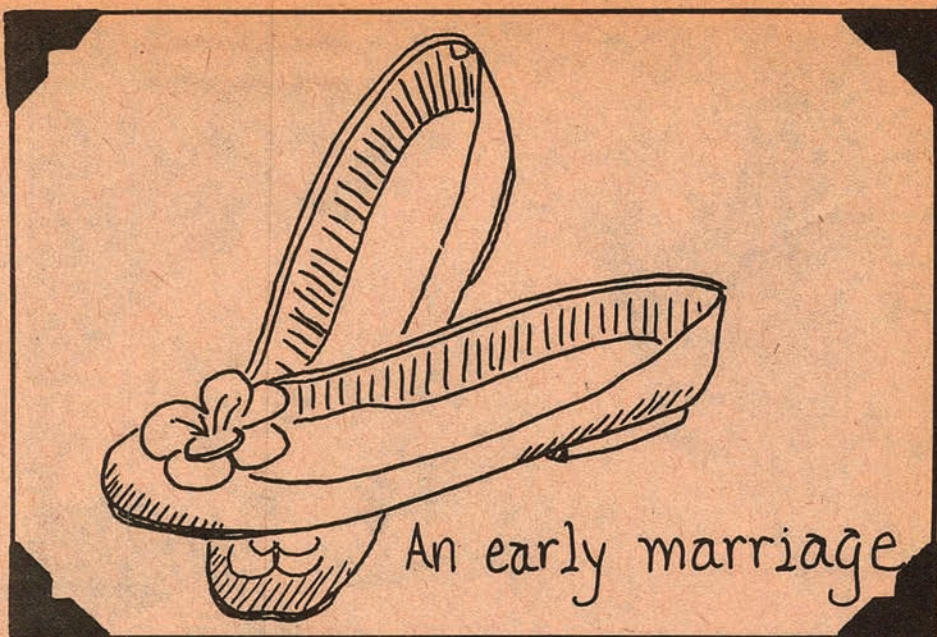
Sideways at the top of the apple, West Indian.

Sideways in the right side, Japanese.

Sideways in the left side, Russian.

Sideways in the front, Spanish.

If the toothpick breaks, the player will not marry.



RIDDLES

Great Aunt Ella collected many riddles - and here's a list to keep you and your children guessing.

I am part of the United States. I am round at both ends and high in the middle. (Ohio.)

From what island can you reach mainland without crossing water? (Rhode Island.)

What similarity is there between a barber and a lady with children? (The barber has razors to shave and the lady has shavers to raise.)

What is the difference between the Prince of Wales and a bombshell? (The Prince of Wales is heir to a throne and a bombshell is thrown in the air.)

Why are the prairies so flat? (Because the sun sets on them every night.)

Why do short people get up earlier than tall people? (Because tall people are longer in bed.)

What is that which is often brought to a table, cut, passed around, and never eaten? (A pack of cards.)

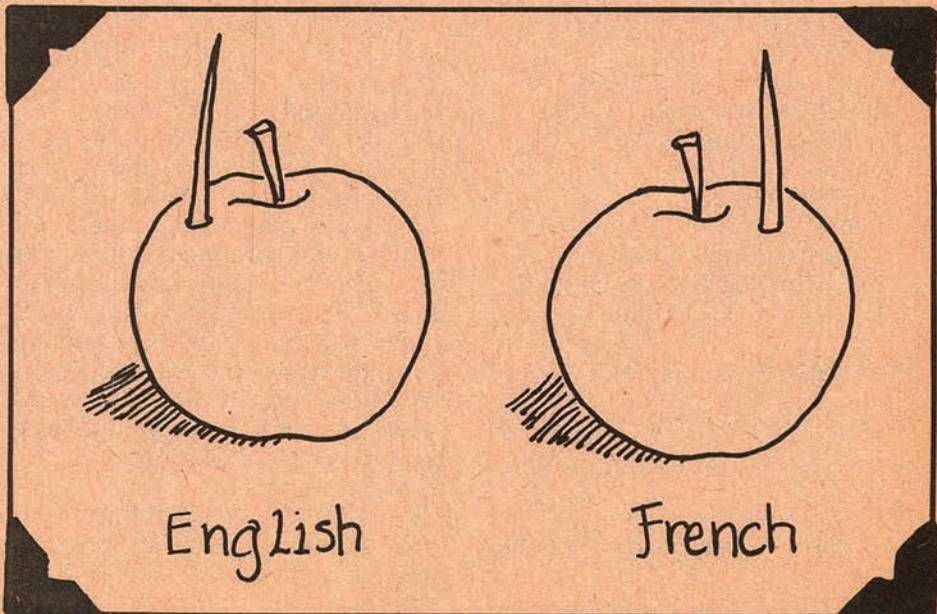
What tricks are the most common among the boys of Ireland? (Patricks.)

Why are bakers self-denying people? (Because they sell the bread they knead.)

Which candles burn longer, wax or tallow? (Neither, they both burn shorter.)

What trees never grow singly? (Pears.)

How did Henry the Eighth differ from other men as a suitor? (He married his wives and axed them afterward.)





Loopy Crocheted Dog

MATERIALS:

3 balls Red Heart baby wool
1 skein black embroidery floss
No.5 bone crochet hook
2 black ball buttons
Cotton batting
1½ yards ribbon

Use yarn double throughout.

BODY: Starting at bottom, ch 2.

1ST RND: 6 sc in 2nd ch from hook.

2ND RND: 2 sc in each sc around (12 sc).

3RD RND: * 2 sc in next sc, sc in next sc. Repeat from * around (18 sc).

4TH RND: * 2 sc in next sc, sc in next 2 sc. Repeat from * around (24 sc).

5TH RND: * 2 sc in next sc, sc in

next 3 sc. Repeat from * around (30 sc). Sl st in next sc. Turn and work in pattern as follows:

1ST RND: * Insert hook in next st, holding hook between thumb and forefinger of left hand, with right hand place yarn over hook and over left forefinger, then place yarn over hook only, transfer yarn to left hand and draw the last 2 yarn overs on hook through the st where hook was inserted, yarn over hook and draw through all loops on hook (a loop st made). Remove finger from loop. Repeat from * around.

2ND RND: Make a loop st in each loop st around. Repeat 2nd rnd until piece measures 3 inches from 1st rnd of loops.

NEXT 2 RNDs: Work as before but dec 3 sts evenly around on each rnd—to dec 1 st, skip 1 st.

LAST RND: Make a loop st in each st around. Break off.

HEAD: Ch 2.

1ST RND: Make 6 loop sts in 2nd ch from hook. Work in loop st pattern, increasing 6 loop sts evenly apart in 2nd and 3rd rnds and 7 loop sts in the 4th rnd—to inc a loop st, make 2 loop sts in 1 st (25 loop sts in 4th rnd). Now work as before but without increasing until piece measures 3 inches from starting ch-2. Break off.

LEG (Make 4): Starting at tip of paw, ch 2.

1ST RND: 5 sc in 2nd ch from hook.

2ND RND: 2 sc in each sc around.

3RD RND: Sc in each sc around.

4TH TO 7TH RNDs INCL: Work a loop st in each st around. Break off.

TAIL: Starting at tip, ch 2.

1ST RND: 6 loop sts in 2nd ch from hook.

2ND RND: 2 loop sts in each st around.

3RD TO 8TH RNDs INCL: Make a loop st in each st around. Break off.

EAR (Make 2): Ch 10.

1ST ROW: Sc in 2nd ch from hook and in each ch across. Ch 1, turn.

2ND ROW: Make a loop st in each sc across. Ch 1, turn.

3RD ROW: Sc in each st across. Ch 1, turn. Repeat the 2nd and 3rd rows alternately until there are 7 loop rows. Break off.

NOSE: Starting at tip, ch 2.

1ST RND: 6 sc in 2nd ch from hook.

2ND TO 5TH RNDs INCL: Sc in each sc around. Break off at end of 5th rnd.

Stuff body, head, nose, legs and tail firmly with cotton batting. Sew head to body. Sew nose, legs and tail in place. Turn under both long edges of each ear for ¼ inch and sew. Sew ears in place. Sew ball buttons in place for eyes.

With Six Strand, ch 2.

1ST RND: 5 sc in 2nd ch from hook.

2ND RND: 2 sc in each sc around. Break off. Sew this circular piece to tip of nose. Tie ribbon around neck, forming a bow on left side.

American Ships Quilt

by Ruby McKim



SANTA MARIA
BLOCK NO. 11

The ships shown in our series are quilt-block designs, decorative suggestions similar in line and form to the vessels whose names they bear. But they are still just embroidery patterns with many, many lines omitted that would have to be included were our sketches verily to prove seaworthy.

Santa Maria, the flagship of Columbus, has the historical credence of first to drop her anchor along the shores of a new world.

She was doubtless a round little tub of the carrack type, with bravely tall mainmast, huge mainsail and brilliant Spanish-flags aloft. Some ships of 1492 weighed as much as 800 tons and certainly the navigators who sailed them were able seamen and daring, so the "Age of Discovery" was due. And what a page in history was turned by this gallant ship of destiny. Chapters of ship development, of exploration, tragedy, and

triumph and of contending nations finally amalgamating into the great Americas, North and South. As a single design Santa Maria would be interesting embroidered more solidly and elaborately than in the simple "etching" stitches recommended for a quilt block. You might like it on a linen book cover, a color bordered pillow, or used as a tile medallion, perhaps the Mayflower on the ends of a table scarf.

New Chairs From Old

Have you a chair in your house too forlorn for your pride -- too battered for use? If so, here is a way to re-do it from "the skin out". Make it like new in a color to delight you -- in a fabric chosen to be just right for your room.

If you are new at housekeeping and haven't a sturdy old chair to provide the base for such a re-do, you can buy one for a few dollars at a second-hand store or Salvation Army outlet. Some like to make low, slipper chairs for bedroom use. The chair illustrated or any similar one would be ideal for this, for you would need only to saw the legs off to make the chair the height you desire.

The chair shown in A is perhaps as ordinary a chair as you can find. Sturdy, comfortable and that's all! We covered it with Waverly's Godey Print in flower-garden colors. Print was used on front and back and on top of seat. Bottom of seat, flounce and ruffle are of plain Godey green, and the fabric, reasonable in price,

is called Glo-sheen - sateen to you and me. Both are cotton, 36" wide and fast in color - really good for long service.

To cover this chair, you need six measurements: No.1. Top of seat to floor. No.2. All way around chair at seat line. No.3. Around top of chair seat. No.4. Width of seat. No.5. Width of back at widest point. No.6. Length of back to seat, measuring from highest point. See measurements on drawing A.

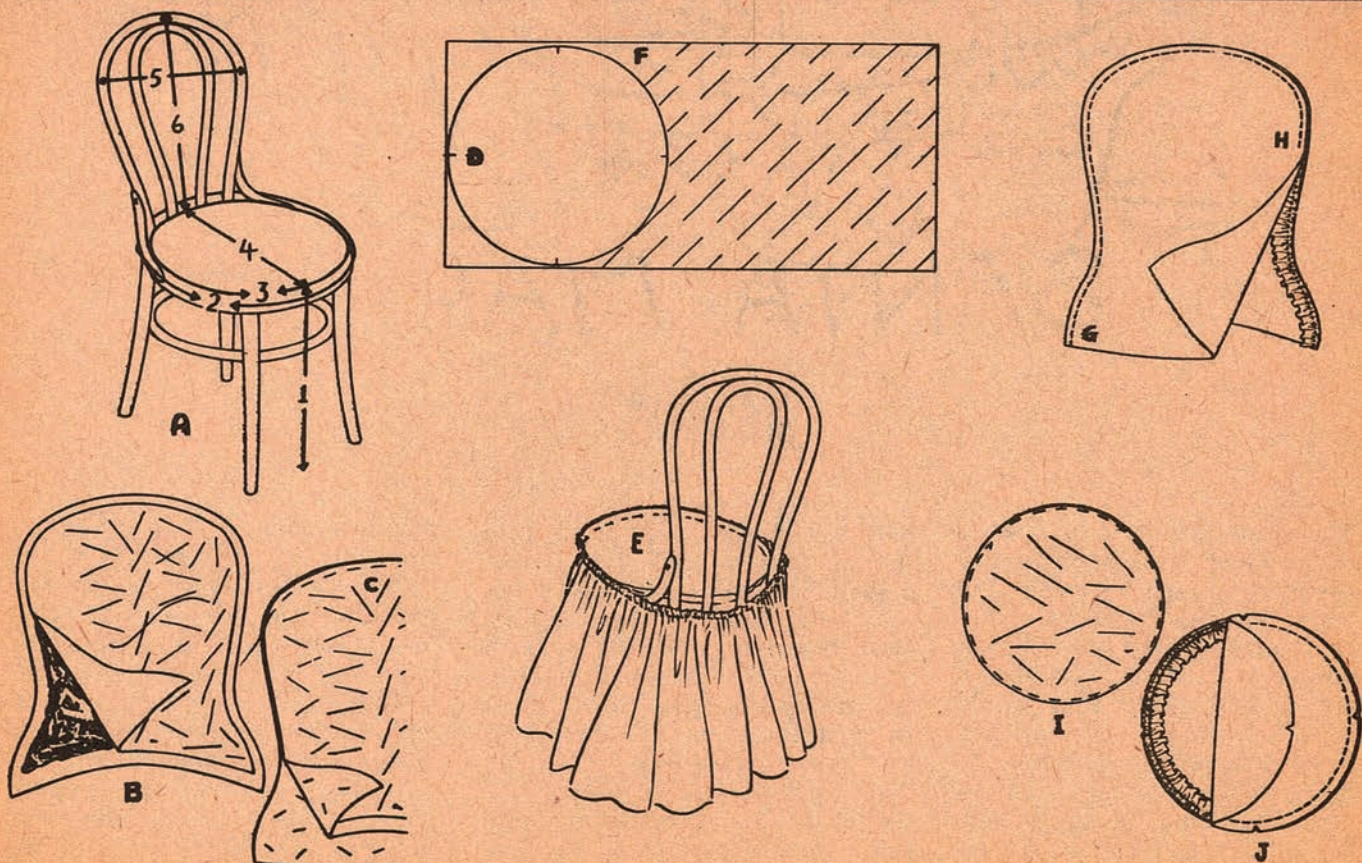
In the chair shown, we used 1½ yds. of print and 2 yds. of plain fabric. (Make sure in buying print that you have 3 full units or motifs or designs, one each for back and front of chair and one for top of cushion.) In addition to fabric, you need half an old sheet or two threadbare pillow cases for padding, a small bat of cotton or 1/3rd of a roll of kapok, plus thread.

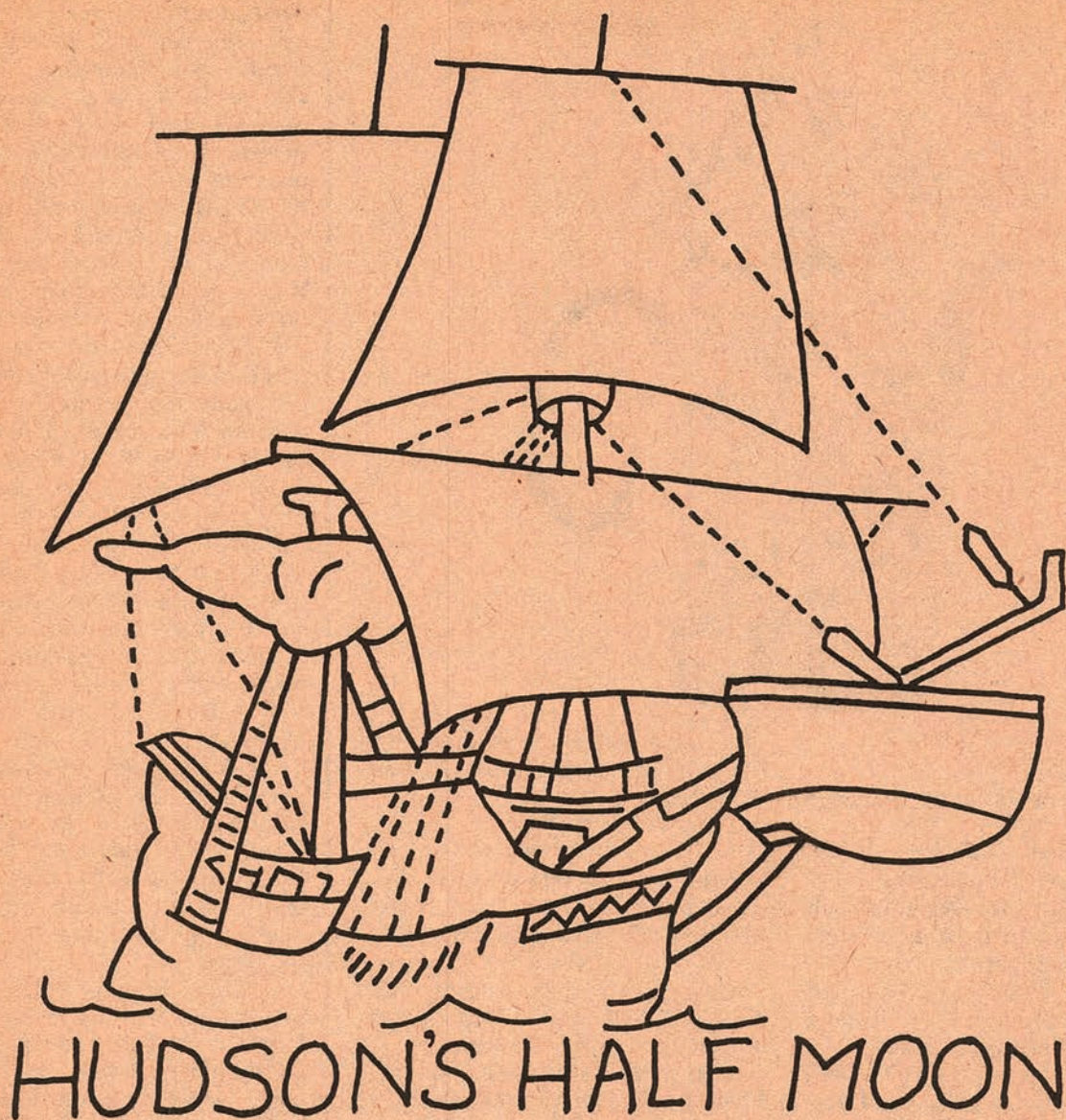
PAD CHAIR: Cut two pieces of the old muslin ½" larger all around than back and long enough to come down to the seat. On

each of these muslin pieces, lay a layer of padding about ½" deep; catch these to muslin with huge basting stitches, four to six inches long, as in B. Use double thread and take stitches in any direction, the object being simply to hold the padding to position. With bastings complete, pin the two pieces on front and back of chair and pin all way round, drawing edges snugly for a good fit. Again use double thread and baste, making stitches about ½" long as in C. When edges are basted, trim edges to ¼" of basted line.

SEAT COVER & FLOUNCE: For seat cover, cut a piece of the flouncing material size of seat, plus seam. Notch this at 4 equal points as in D. For flounce cut 3 crosswise widths using measurement No.1 plus 2". Seam widths together making 4 seams. Press open. Divide top edge of flounce into 4 even sections, with pins. Make a ¼" turn in bottom edge and stitch a 1" hem on bottom. Gather top of flounce 3/8" from edge. Draw bobbin thread and distribute fullness evenly, so flounce fits seat cover. Lay both wrong

Continued on page 12





HUDSON'S HALF MOON
BLOCK NO. 12

We cannot picture all the splendid ships that have been important in our New World history. More than 300 years of exploration and discovery, of claims and counter claims, crossed centuries of great marine invention, of battles fought from ships, world trade and far endeavors. Henry Hudson, an Englishman sailing the Dutch Half-Moon from Holland brought the first white crew into New York harbor, up the Hudson ri-

ver almost to Albany claiming New Netherland which largely became the great state of New York for his employers, the Dutch. Peering Red Skins, amazed at the great white sails dotted the Palisades and the Highlands for miles. They were credulous kindly tribes from whom the Dutch subsequently made that most historic bargain purchase, Manhattan island for about \$24!

Trace this design along with the

others onto a nine-inch square of muslin or light tint cotton. One quilt maker suggests that she use different weights of thread to depict contrasting textures as two strand for the sails, three strand for masts and four for the heavy ship itself. A rich dark brown on ecru blocks seems to be the favorite scheme, although marine blue embroidery is appropriate and showy.

Poodle Tea Cozy



(for 6 cup pot)

MATERIALS:

4 oz. knitting worsted or Sayelle

BODY

***Using steel crochet hook, make a chain of 30 (35) sts.

1ST ROW: Dc into back 2nd ch from hook, dc into back of each ch to end. Ch 2, turn.

2ND ROW: **Dc into back of each st. Ch 2, turn. ** Repeat from ** to ** 16 times more.

19TH ROW: Dc into 14 (16) sts, ch 10 (12), skip 10 (12) sts of previous row, dc 4 (5). Ch 2, turn.

Now work from ** to ** 17 times.

Join side seam by work sc through one st from each side 10 (12) times, sc 14 in front side only sc 4 (7) through both sides - lower edge. Fasten off. ***

HEAD

Ch 6, join in circle with sl st into first st. Ch 1.

1ST ROUND: 2 sc in each st. Join with sl st to first st. Ch 1.

2ND ROUND: * 2 sc in first st, sc in next st; repeat from * to end, join with sl st.

3RD ROUND: Same as 2nd round

4TH ROUND: Sc into each st, join with sl st.

Repeat 4th round until work measures 4 inches from the beginning. Fasten off. Place a piece of cardboard tubing 4 inches long in-

side head to keep it firm. Sew body to head, gathering in body to fit head.

EARS

(make two)

Ch 12, work one dc in 11 ch, 3 dc in next 2 sts, dc to end. Fasten off. Sew ear to each side of head.

NOSE

Ch 6, join with sl st. Ch 1, turn. NEXT ROUND: Sc into each st. Join with sl st. Ch 1, turn.

Repeat this round for one inch. Fasten off. Sew to face, about 10 rows from neck seam.

TO COMPLETE

Make 8 large pompons as follows:

Wind wool around 4 fingers, 50 times, slide off hand, tie securely in the middle. Clip ends and strike against hand to form into shape. Clip to desired size.

Make 2 small pompons by winding around 2 fingers 25 times. Complete as for large ones.

Sew small pompons at each side of nose. Sew one large pompon on top of head, one on each ear about ½ inch from bottom, 4 on front for feet, 4 rows from side openings, and 10 sts from top and bottom. Sew on button eyes; and piece of red felt for tongue. A collar around the neck of felt or ribbon may be added if desired. Sew 8th pompon to back for tail.

continued from page 10

side up on chair. Pin and then baste flounce to seat, beginning at left side of back, basting around front, then back on right-hand side as in E. Leave back section open. Remove and stitch flounce to seat cover, using a ½" seam. Replace on chair, right side out.

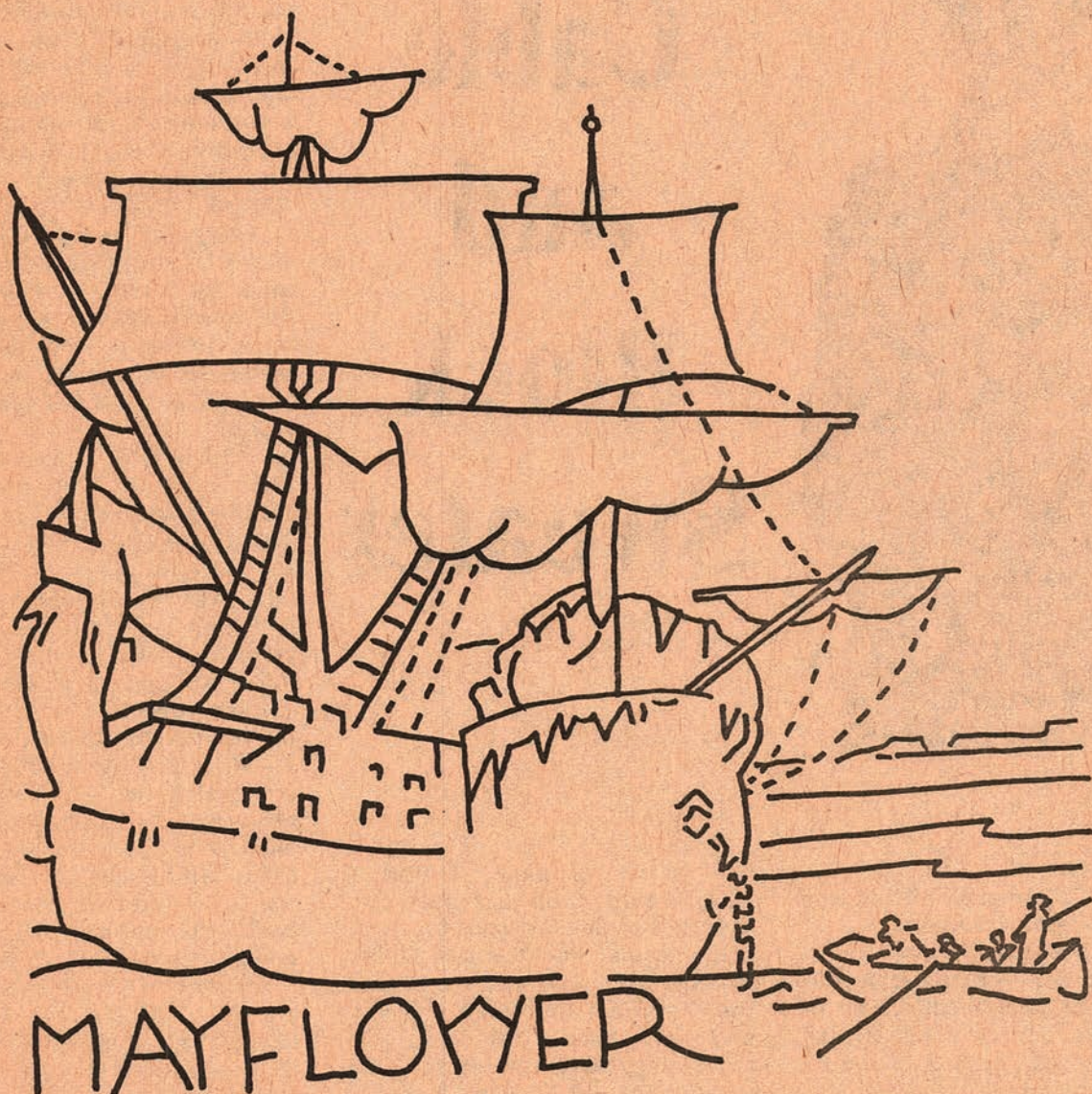
RUFFLE: For double ruffle for chair back and cushion, take piece from which seat cover was cut. With a yardstick, mark out strips on true bias as in F, making each 2½" wide. Piece these together to make one long strip. Press all joining seams open and clip all seam corners. This should make enough ruffle for back of chair and for around edges of seat cushion. Fold bias strip in half lengthwise, right side out. Gather bias along raw edges, catching both edges with one stitching. Baste ruffle to right side of front piece for chair back. Stitch ruffle to position. Lay back cover right side down over front with ruffle inside, and stitch from G around to H leaving one side open. Turn right side out and slip cover over the padded back. With the back cover in place, slip stitch from H to seat, then slip stitch front of back to seat cover in front. Sew flounce across the back, conceal seam and sew securely.

CUSHION FOR CHAIR: Cut two pieces of muslin that are ½" larger than the seat itself; lay padding in between and baste in place as in I. Baste also around outside ¼" from edge as shown.

Take scraps cut from corners of the cushion top and piece them together to make the bottom of the cover for your cushion. Join these pieces; press seams open. Baste and stitch ruffle to top of cushion as shown in J.

Turn ruffle in toward center of cushion top. Baste bottom of cushion to position, leaving opening large enough to slip cushion itself to place inside. Turn cushion cover right side out; press nicely. Slip cushion to place and then slip-stitch opening to completely enclose cushion.

If desired, fasten the cushion to position on the chair, making short, double thread, stitches along the gathered edge of the ruffle and longer ones in the covering of the chair seat.

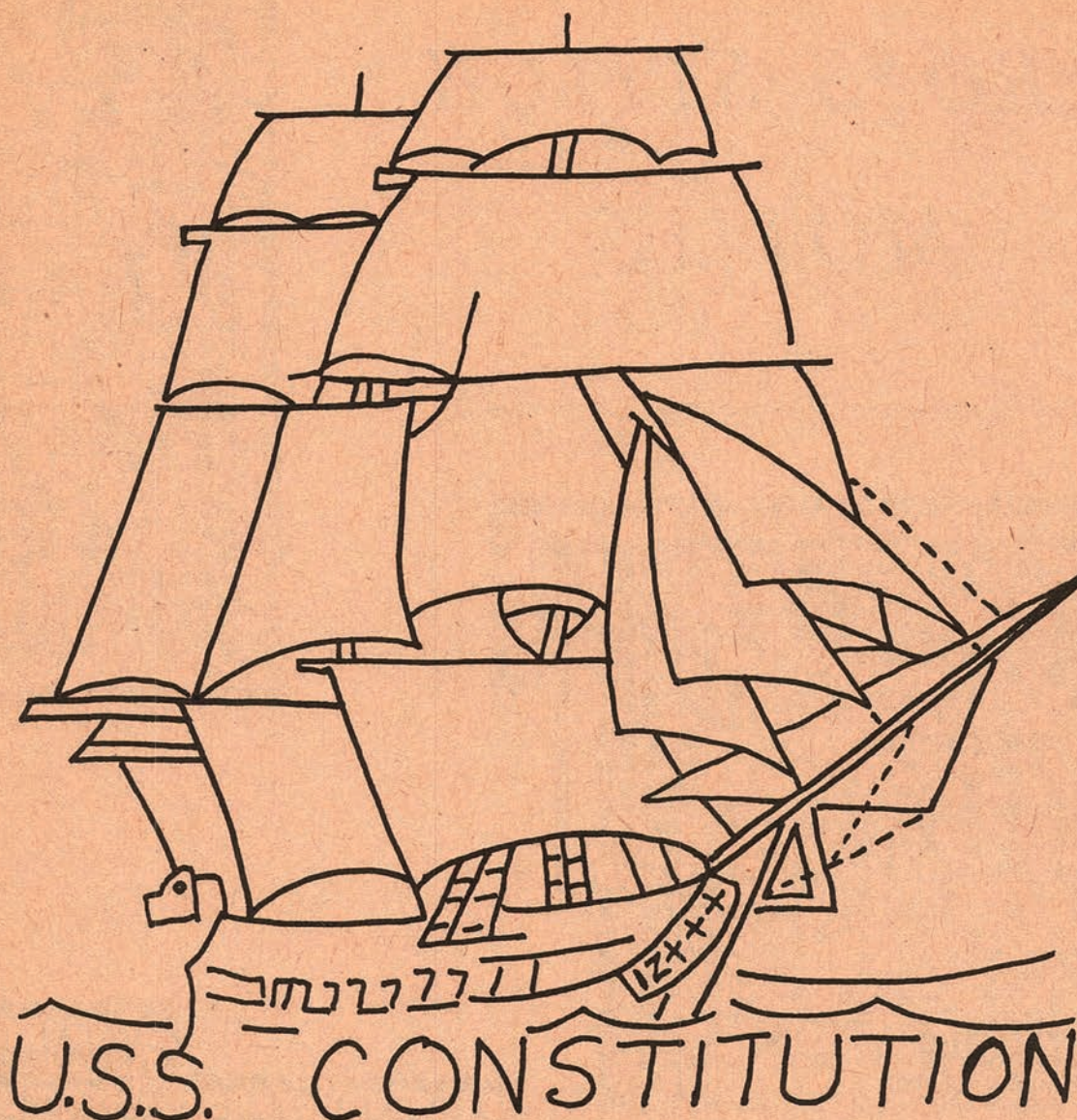


MAYFLOWER
BLOCK NO. 13

Should we distinguish between the ships of discovery, exploration and settlement, this block, the Mayflower, would undoubtedly head the list of those who settled. Not because it was first, finest or largest but there was such a staunchness of purpose, a definite break

with native England and hospitable Holland that the Mayflower has become an ageless symbol of man's love of Freedom. More than two months were spent crossing the vast and furious ocean and another month she lay at anchor while her Pilgrims located a set-

tlement site. The bitter New England winter of 1620 was then beating in with cruelty upon their diminishing hundred souls, Indians proved unfriendly too, but the Mayflower brought families who never acknowledged defeat.



USS CONSTITUTION
BLOCK NO. 14

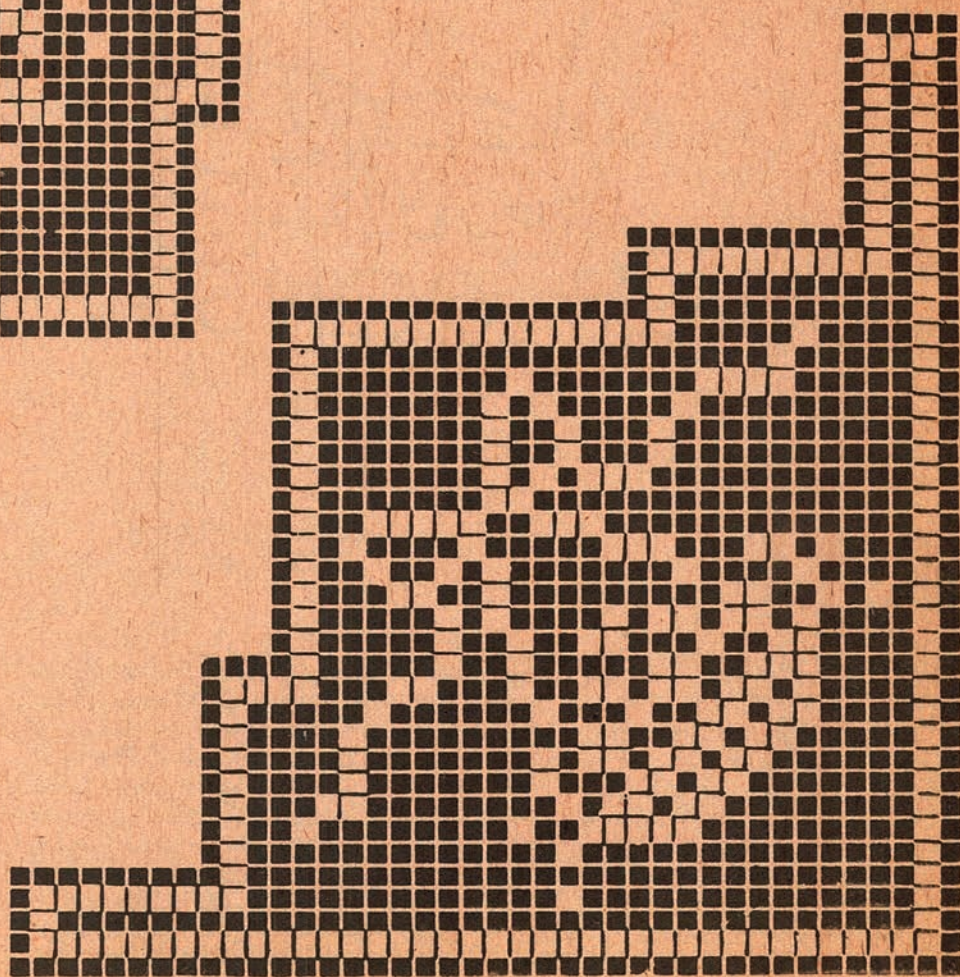
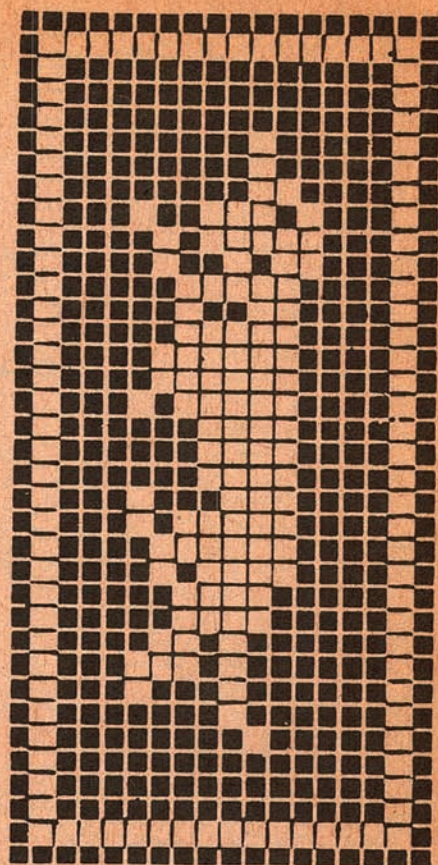
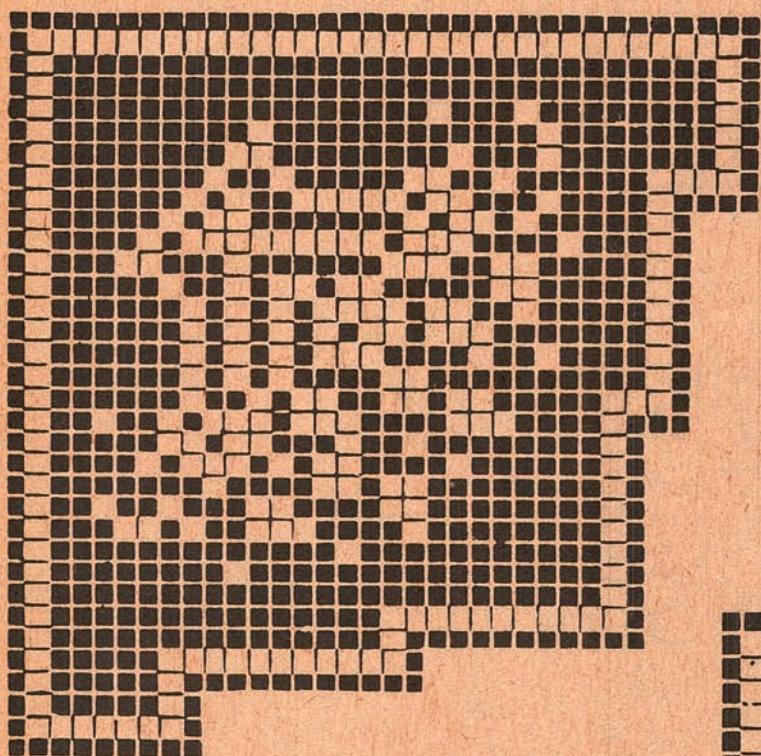
"Old Ironsides" is the fond name America has dubbed her famous frigate Constitution. We will let her stand in our navy of fame for the establishment of parity on the high seas for the navy of that vigorous young nation, the United States. The war of 1812, our last conflict with Great Britain following a prolonged sea conflict with the Barbary

states, brought forth many gallant names of ships and their commanders. We see Stephen Decatur burning his captured "Philadelphia" in the Tripolitan harbor and later in command of the "United States" capturing the much larger British frigate "Macedonia." The "Essex" also won many naval victories. We hear Capt. Lawrence on his "Chesapeake" gasping with his

dying breath "Don't give up the ship!"

But we shall let this one block in our quilt tell all the thrilling adventure of the victorious era. Isaac Hull was captain of the Constitution, and you just read about her battle with the Guerriere. Then you'll be proud indeed to add this beautiful, billowy sailed ship to the collection of quilt designs.

CROSS-STITCH MOTIFS

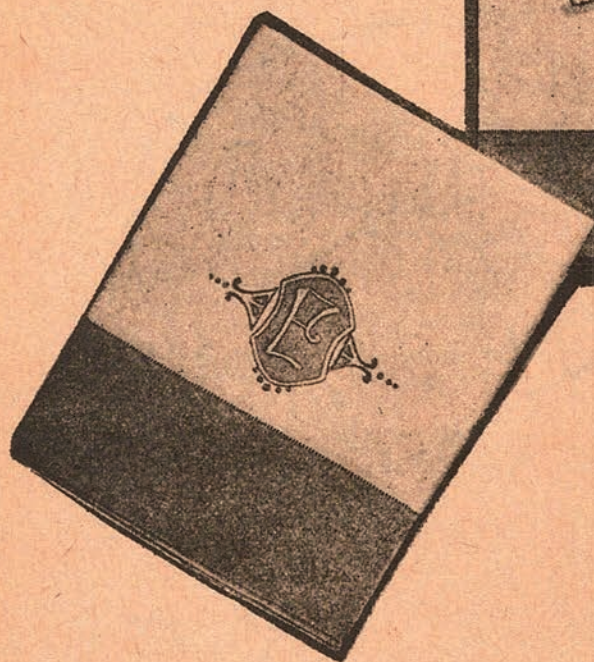




BLOCK NO. 15

Indian Canoe. No commentary or instruction is available for this block. In the event that the original manuscript can be supplied by one of our readers, it will be printed in a later issue.

Pillow slip to match the sheet.



Sheet with colored hem decorated with an applique medallion in corresponding color bearing a white initial and framed with motifs done in color.

INITIAL AND MONOGRAM MARKINGS

As with many of the articles reprinted in this magazine, the patterns for the original items illustrated are no longer available. Whenever possible, we attempt to provide you with suitable patterns for your use. The monograms given here were taken from an Italian publication of unknown vintage, donated by one of our readers, and the monogramming directions are easily adapted to these designs, which are really quite similar to those shown.

Today's markings on bed and bath linens take their cue from the articles which they decorate and are most colorful. This does not mean that the all-white marking is taboo, for it is in the best of taste and will always have its following, yet it is less generally seen today than formerly.

Linens of solid color are usually monogrammed in a somewhat deeper shade of the same color - sometimes two shades being employed, the lighter for the upper and the darker for the lower half of the letter.

White linens with colored hems are embroidered in the color of the hem, or, as in the case of the markings illustrated, show an initial worked in white on a colored ground which is applied a little way inside the hem and framed with a decorative design done in a corresponding color.

Letters are quite simple in outline. The initial of the family name is frequently used by itself and when two or more letters are combined, they are usually spaced and shaped in relation to one another rather than elaborately entwined.

Such are the general characteristics of the present mode in decorative markings.

THE QUESTION OF PLACEMENT

Sheets should be marked at center of top an inch or more in from the hem and facing outward.

Pillow slips should be marked at center of end one inch in from hem and facing outward.

Blankets should be marked so that when in use the monogram

will come just above the center of the bed and where it will show below the edge of the sheet.

Blanket protectors are marked in a similar manner to blankets.

Towels are marked at center of front end one inch up from the hem.

A bath mat should be marked at center of one end two inches or more in from edge and facing outward, where it will show in an upright position when hung upon the towel bar or tub.

Bath cloths should be marked on the diagonal in one corner.

SATIN-STITCH MARKINGS

Raised or padded satin-stitch is the method usually employed for monogramming sheets and pillowcases, whether they be linen, percale or cotton, the softly rounded letters thrown into high relief by the contrast between the dull surface of the background texture and the glossy sheen of the embroidery. Two threads of stranded floss is ideal to work with. For padding, the same thread may be employed, or even one much coarser when the space to be filled

is wide - four or even six threads of stranded floss being suitable.

The first step is to run the outlines with fine stitches, first one row and then another between the stitches of the first, so as to produce an unbroken line, using the same floss as for the surface covering. Next the spaces between the outlines should be filled lengthwise with rows of outline stitches placed closely together, working a second layer midway if it is wished to throw the letter into high relief. This preliminary work cannot be slighted if the finished product is to be successful.

Both the padding and the surface stitchery are most successfully done with the material held in a frame or hoop, sending the needle up and down through the material as closely as possible to the outlines. As a usual thing the stitches are laid straight across from one outline to the other, crowding them a little on the inner edges of curves or slanting them to conform to angular tips.

As to whether one should work from right or left when doing the satin-stitch surface is largely a matter of individual preference, although the latter method has much to be said for it in that the work as it progresses is out from under the hand more than when it proceeds from the right.

Make sure that the needle is sufficiently large to carry the thread through the material without dragging. If you feel a little tug as the needle passes through, change to a larger size.

Do not use a long thread. You will gain no time by doing so and the appearance of the work is less uniform in texture.

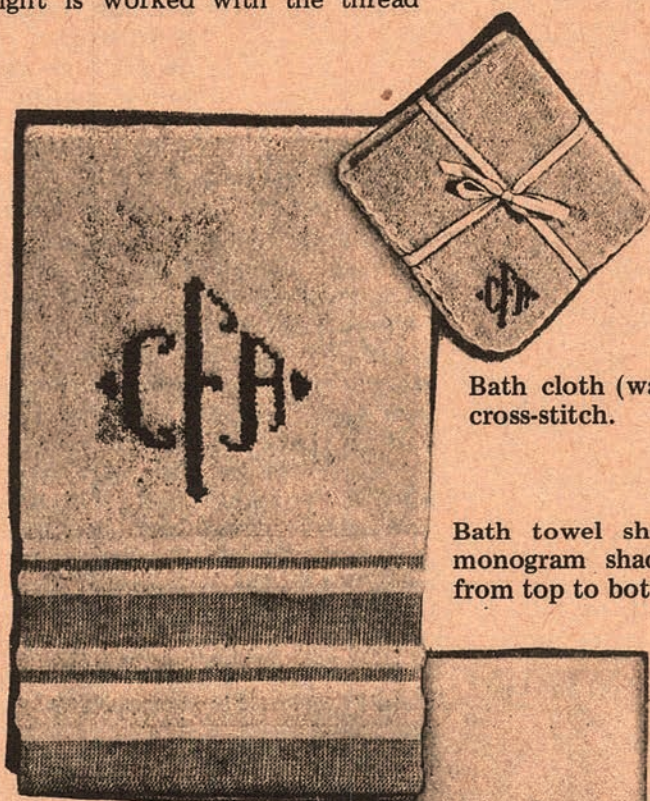
In developing the medallion marking pictured on the sheet and pillowcase, after working the letter in white on a colored ground, the inner outline of the medallion is run with fine stitches, then after carefully pressing on a well-padded board, the margin is cut away close to the outer line and the medallion carefully basted, then whipped in place with fine sewing cotton along the edges. The final step is to whip the edge with the white embroidery cotton, padding the space between the lines, if wide enough to require

it. Make sure that both medallion and background are held to the same degree of tautness so that neither one wrinkles against the other.

After running and padding the parts of the decorative motif on either side, work the lines in outline stitches taken in a slanting fashion across the line, gradually extending the length of the stitches as the scroll-like tip is reached and rounded. If the line to the right is worked with the thread

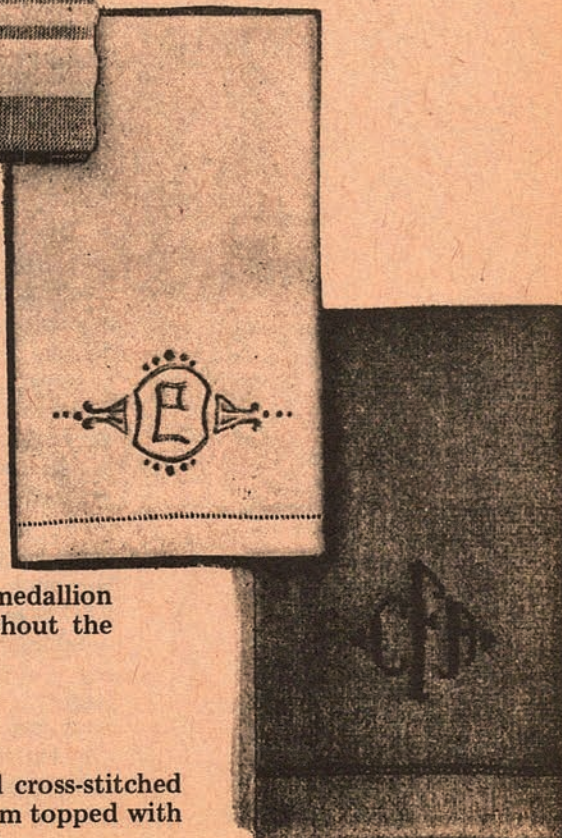
held above the needle and the one to the left with the thread below, the tips develop very naturally.

All dots in a design should be worked in the same direction, either perpendicularly or horizontally, after being run and padded as are the other parts of the design. If it happens to be your first experience with dots, do not let the first discourage you, for the little knack in keeping them round is soon acquired. It is best to work



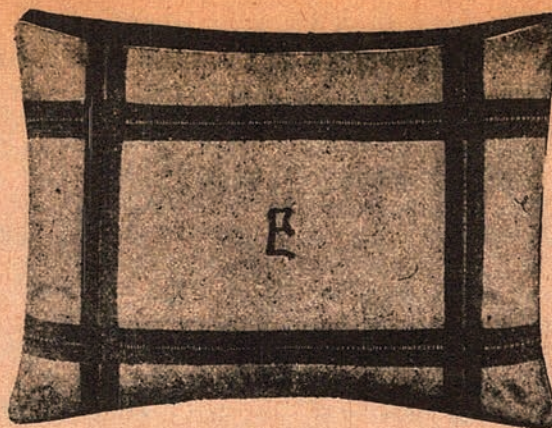
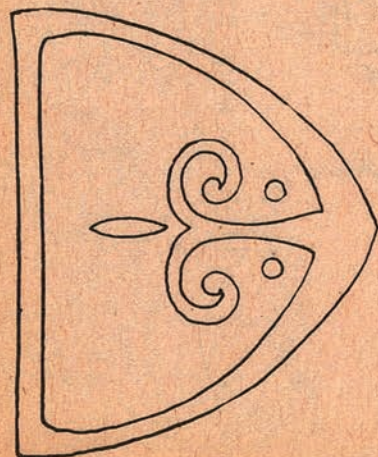
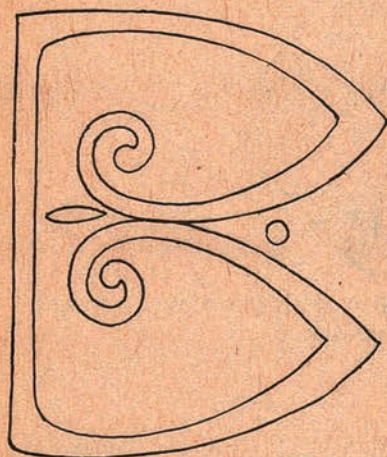
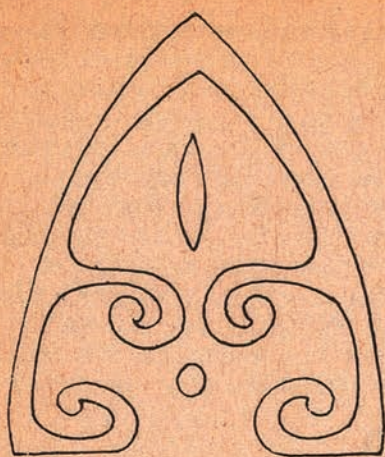
Bath cloth (washcloth) marked in cross-stitch.

Bath towel showing cross-stitch monogram shaded light to dark from top to bottom.



White linen towel with medallion initial done in color without the applique.

Colored linen towel cross-stitched in black above a hem topped with Italian hemstitching.



Slumber pillow of colored gingham marked with initial in a deeper tone and banded with bias-fold to match.

from left to right, as then the shape is in view all the time.

If you like, you can omit the colored medallion background, working the entire design in color on the white ground, as in the case of the small towel, or in white on a colored ground. Towels with colored hems are more decorative however, if developed with the colored medallion.

The letters are also very decorative by themselves and in the several sizes may be used for many purposes - the letter marking the center of the little slumber pillow being the same size as that used on the towel.

For the marking of a blanket or blanket protector a large initial is preferably used without enclosing decoration, working the blanket with silk in a color to match the binding, and the protector in color to harmonize with the other parts of the bed dressing.

CROSS-STITCH MARKING

Cross-stitch done over canvas is a popular method of marking bath towels and other articles of similar texture, and the letters may be as large or small as one fancies by varying the size of the canvas mesh, for example, using a canvas counting twelve squares to the inch on a bath cloth, nine to the inch on a small towel and seven to the inch on a bath towel, using two threads of stranded-cotton in working the small monogram, four for the medium and six for the large.

A popular method of working cross-stitch markings on a white towel is to use three or four shades of a color matching the border, shading light to dark from

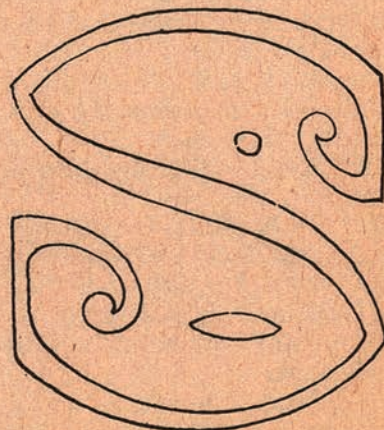
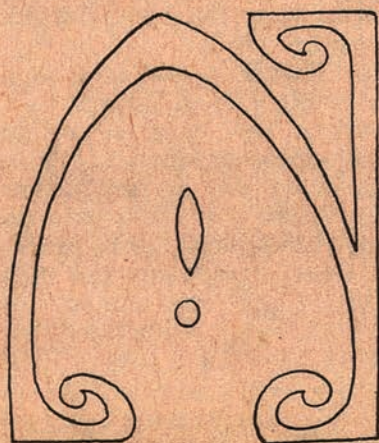
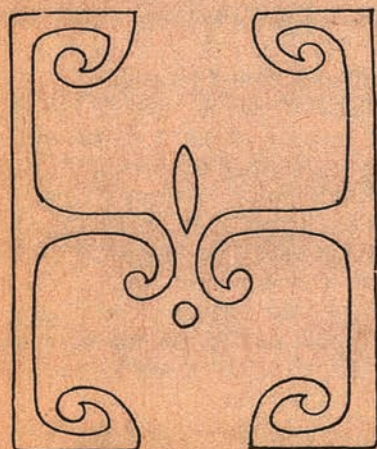
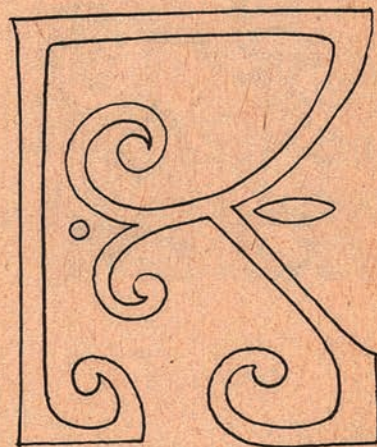
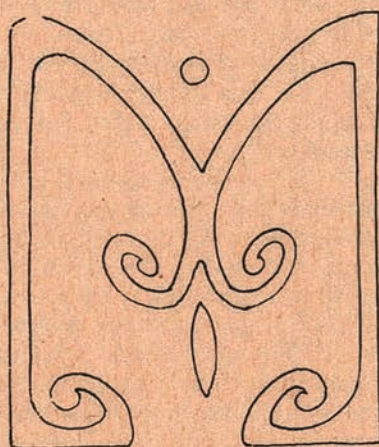
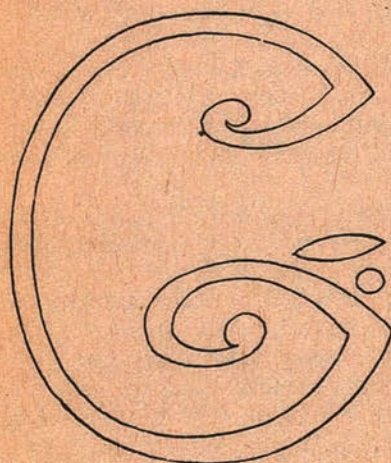
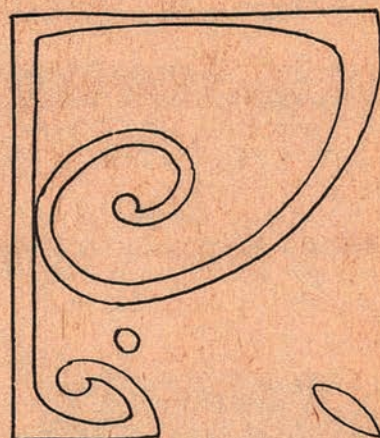
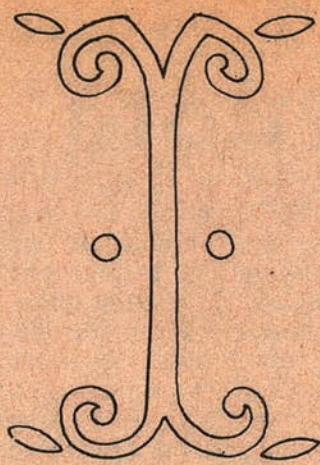
top to bottom, or on a colored towel to use a darker shade of the body color. Colored linen towels are frequently monogrammed in black, now that so many modern bathrooms are tiled or banded in black.

In doing cross-stitch markings of this character, it is of the utmost importance that the canvas be accurately centered and securely basted in place, running a colored thread down the center for a guide in placing the letters. Avoid piercing the canvas threads when laying in the cross-stitches, each one of which should be placed over a pair of threads (if you are using the usual double-thread, or Penelope, canvas), each successive stitch being taken into the same space as the one preceding.

When the stitches have all been placed, cut away the surplus canvas around the embroidery and draw out the threads one by one with tweezers.

SLUMBER PILLOW

Very practical covers for slumber pillows may be made of gingham matching the color used for the bed dressing. The one pictured is banded with a double row of bias-fold in a deeper shade of the same color, neatly sewed in place with invisible stitches in self-color. At the corners where the bands intersect they interlace as in basketry, the space between filled with a single cross-stitch, while along the sides the space between the fold is crossed with single stitches spaced about eight to the inch. A single initial of the same alphabet as used for the medallion markings, matching the color of the bias-fold, decorates the center.



Continued on page 40

“ ” ? “ ” ? “ ” ? Query & Quote “

Here is a pattern for crocheted gloves similar to the picture sent in by Mrs. David P. Sweet in the November issue of O.T.N. Hope this is what she is looking for. I would like to purchase issues 1, 2, 3, 4, and 5, Volume 1, of this magazine. Please write first if you have any of them for sale.

Mrs. Ammon N. Miller, R.D. 1, Box 28, Atlantic, Penn. 16111

Editor's Note: Some back issues of this magazine are still available from Tower Press, Box 428, Seabrook, N.H. 03874. Price is 75c per copy.

A number of readers wrote to express an interest in the lacy crocheted gloves, and we are happy to be able to print the instructions.



CROCHETED GLOVES
(Size Medium)

MATERIALS:

Size 30 mercerized crochet cotton
3 balls white or ecru, or 4 balls
any color

Steel crochet hook No. 10 or 11
GAUGE: 15 sps measure 2 inches;
6 rows measure 1 inch.

LEFT HAND . . . Starting at wrist,
ch 95.

RND 1: Dc in 6th ch from hook,
* ch 1, skip 1 ch, dc in next ch.
Repeat from * across until there
are 45 sps on rnd, ch 1 and make
dc in 1st sp at beginning of same
rnd, thus joining.

RND 2: * Ch 1, dc in next sp. Re-
peat from * around. Repeat 2nd
rnd 3 more times.

NEXT RND: Make 7 ch-1 sps, ch
1, dc in same place as last dc (an
inc made). (Ch 1, dc in next sp) 5
times; ch 1, dc in same place as
last dc (another inc) - thus the in-
creases for Thumb are started.
Continue to work in pattern
around, making an inc over each
inc on each rnd, having 1 more sp
between increases on each rnd, un-
til there are 16 sps between increa-
ses for Thumb.

THUMB . . . Work around without
increasing to the 2nd thumb-inc
sp, make dc in the inc sp, ch 12,
dc in inc sp of the first inc for
thumb on previous rnd. Now work
around the thumb sps (making 6
sps over the ch-12), until Thumb,
when tried on, is 3 rnds less than
desired length.

NEXT RND: Dc in each sp around
omitting the ch-1.

FOLLOWING RND: * Skip 1 dc,
dc in next dc. Repeat from * a-
round.

NEXT RND: SC in every other dc
around. Fasten off, leaving a
6-inch length of thread. Thread a
needle with this length and draw
it through to wrong side. Fasten
end securely.

With back of hand toward you,
attach thread to 2nd sp on ch-12
at base of Thumb, ch 4, * dc in
next sp, ch 1. Repeat from * all a-
round back and palm of hand,
making a sp in each sp around
base of Thumb. Work around
without increasing until glove,
when tried on, reaches to the base
of your fingers. Put glove on and
mark the fingers by putting a safe-
ty pin on palm and back of hand,
between each finger.

FOREFINGER . . . Work around
to safety pin of Forefinger at back
of hand, ch 6 and continue around
sps of forefinger on palm. Now
continue working as for Thumb,
making 3 sps over ch-6 between
fingers for stretch, until finger
when tried on, is 3 rnds less than
desired length. Finish as for
Thumb.

MIDDLE FINGER . . . With back
of hand toward you, attach thread
in last sp at base of Forefinger (be-
tween fingers). Work across sps on

back of hand for Middle Finger,
ch 6, and work across sps on palm
for Middle Finger; make a sp in
each sp at base of Forefinger (be-
tween fingers) and continue as be-
fore until finger, when tried on, is
3 rnds less than desired length. Fi-
nish as for Forefinger.

RING FINGER . . . Work as for
Middle Finger.

LITTLE FINGER . . . With back
of hand toward you, attach thread
to last sp at base of Ring Finger
(between fingers). Work around
remaining sps, making a sp in each
sp at base of Ring Finger and
complete as for other fingers.

CUFF . . . Attach thread in 1st sp
at beginning of 1st rnd, ch 1.

RND 1: 4 sc in 1st sp, * 3 sc in
each of next 2 sps, 4 sc in next sp.
Repeat from * around.

RND 2: Sc in 1st sc, * ch 4, dc in
next sc, ch 3, skip 3 sc, sc in next
sc. Repeat from * around, ending
with sl st in 1st sc (30 ch-4 loops
on rnd).

RND 3: Sl st in 2 ch of 1st ch-4,
sc in same ch-4 loop, * ch 4, sc in
next ch-4 loop. Repeat from * a-
round, ending with ch 4, sl st in
1st sc (30 loops on rnd).

RND 4: 4 sc in each loop around.
Join.

RND 5: Sc in 1st sc, * ch 5, skip
3 sc, sc in next sc. Repeat from *
around, ending with ch 2, dc in
same place as 1st sc (30 loops on
rnd).

RNDS 6, 7, & 8: *Ch 5, sc in next
loop. Repeat from * around, end-
ing with ch 2, dc in dc.

RND 9: Ch 5, * sc in next loop, 7
dc in next loop, sc in next loop,
ch 5. Repeat from * around, end-
ing with sc in dc.

RND 10: Ch 5, * sc in next loop,
ch 1, (dc in next dc, ch 1) 7 times.
Repeat from * around, ending
with sc in last free loop.

RND 11: * Ch 3, sc in next ch-1
sp. Repeat from * around.

RND 12: * Ch 5, skip 2 sps on
10th rnd, dc in next sp on 10th
rnd, ch 5, skip 2 sps on 10th rnd,
dc in next sp on 10th rnd, ch 5, sc
in next sc on 10th rnd. Repeat
from * around, ending with ch 2,
dc in sc preceding 1st ch-5 (30
loops on rnd). Repeat the 6th to
12th rnds incl once more, then
the 6th to 11th rnds incl once
again. Fasten off.

RIGHT HAND . . . Work as for
Left Hand.



Crisp, Sheer Organdy

Organdy is a most versatile material, in that it is alike usable for such larger items of interior furnishings as curtains, bedspreads and skirted dressing tables, or for manipulation with the fingers into various sorts of decorative trims which require but few stitches in their construction.

These ornamental cushions for daytime bed dressing, tiebacks for frilly curtains and dainty appointments for the dressing table are but illustrative of the varied uses which may be made of blossom-tinted organdy in fashioning dainty novelties for bridge prizes, luncheon favors, anniversary gifts or to gratify one's own desire for dainty personal belongings.

All are decorated with flower trims, either applied flat to the body material or modeled with rolled edges and attached so that they appear to rest lightly upon it.

If one is at all clever with the fingers, it is a simple matter to roll the edges of the bits of organdy and assemble them to simulate different flower shapes.

The larger flowers are made of shaped petals with the edges rolled toward the worker between the thumb and forefinger of the left hand so as to conceal the cut edges. The fingers soon accustom themselves to the process and become very deft in manipulating the organdy. Some of the smaller flowers are made of a single strip

of the organdy with one edge rolled and then coiled upon itself, while others are made of a length folded double, gathered along the cut edges and then shaped into petals by means of overcasting stitches passed at regular intervals over the folded edge.

CIRCULAR CUSHION

This cushion finishes about fifteen inches in diameter, has a two-inch side boxing and may be made of the white, orchid or blue organdy with seam cordings of pink of the shade used for the roses which ornament the top. Flowers, buds and stems are modeled and invisibly tacked to the top. The leaves are applied flat.

FLOWERS: Cut out petals, roll side and top edges, gather across base and assemble to form the different shapes.

Three-petal flower: lap one petal over the other midway from left to right. Four-petal: arrange two petals, one over the other, with the edges curled outward. Then take two more and place one on either side to enclose first pair and meet at center of one that is uppermost. These enclosing petals should cup outward with the rolled edges on the underside. Large bud: for center, turn edge well over without rolling and fold sides loosely inward, one over the other, pinching bottom and holding with a few stitches. Take two petals with rolled edges and group

them around the pointed center, wrapping them at base twice to form a round calyx a little less than one-fourth inch in length. Trim end evenly.

For two smaller buds, take one petal and enclose center with rolled edges outward.

Wrap base with sepals, rolling points and turning under bottom so that edges do not show.

STEMS: Take one-inch strips of organdy, fold together with the edges turned in and then twist, and tack invisibly to foundation. Cut off ends and do not attempt to turn them under. Apply flowers over upper end and catch centers and under petals lightly, but firmly, to foundation, letting upper petals lay in relief against it.

LEAVES: Turn under edges about one-eighth inch and apply.

The detached rose petal is formed by rolling the edges all around and then overlapping the base, with the curved edge downward, to form the shape illustrated.

SQUARE CUSHION

This cushion also measures fifteen inches when finished. It is made of pink organdy corded with blue, the flowers being yellow, blue and orchid.

After rolling the curved edges of the petals, each one is gathered rather snugly across the base and grouped at the center so that they overlap one another in the

Continued on page 25

“ ” ? “ ” ? “ ” ?

Query & Quote “

I was interested to receive a copy of *Olde Time Needlework* from my mother in Canada. I was in Canada last year and was most impressed with the craft magazines available; the patterns and ideas are very much superior to ours.

I have several old needlework books with patterns in, such as those published in this magazine. I also read with interest the letter on bobbin lace. I know Luton Museum well and have myself a collection of bobbins with names, mottoes and various designs. I am still looking for a “hanging” bobbin, which commemorated the hanging of a criminal.

Luton museum has an enormous collection of lace “prickings”. It is possible to have some of these photocopied.

I collect anything to do with lace making or needlework. It is becoming more and more difficult to find these things now due to increasing interest in them. One used to be able to find things at auction sales for a few pence but now the big sale rooms sell them and of course the prices are high. However I am thankful I started before the price boom and have lots of bone tape measures, tatting shuttles and needlecases. One interesting thing to collect is knitting pins or sheaths. These are mostly of wood and are often beautifully carved. There are little bone fish for macrame, sewing birds, lucets, lace lamps. The list is endless and it's a fascinating hobby.

It would be interesting to hear from American collectors.

Delphine Isaaman, 9 Lyndhurst Rd., Hampstead, London, England NW3 5PX

For those who are interested in quilt patterns, I am passing on this address: [Rainbow Quilts, 211A East Commercial Blvd., Lauderdale-by-the-Sea, Florida 33308]. They have a large selection of really nice patterns.

Connie Green, 4314 Archwood Down, Cleveland, Ohio 44109

Mrs. Dorothy Hamon asked about the material for making wood fibre flowers. They can be bought through the mail from [Maid of Scandinavia Co., 3245 Raleigh Ave., Minneapolis, Minn. 55416]. In my 1973 catalog, “The Home Artisans’ Catalog”, the materials can be found on page 77.

I made about 25 wood fibre corsages for my wedding 2 years ago and thought they were beautiful. They look real and last a lifetime. Not only are they easy to make (just time consuming) but they save you lots of money.

Now I would like to ask for a pattern for a square crocheted doilie to fit end tables, coffee table, or a dresser; preferably a pattern that could be made any desired size. I'd also like a pattern for a crocheted baby outfit including bonnet, sacque, booties, etc., made from crochet cotton thread instead of the baby yarn.

Dinell Jacob, Rt. 1, Box 43, Winters, Texas 79567

Would any readers of the magazine like to trade old knitted lace and crochet patterns of babies wear, shawls and all sizes of Fairisle? I also could supply British patterns and translations of Dutch and German patterns for dresses, bedspreads, curtains, etc.

Mrs. Valerie Burgers Vaartweg, 50B Hilversum, The Netherlands

I would like to second Mrs. Smithson's request for patterns of old clothes, particularly of the 1895-1920 era, and can recommend two excellent, though not inexpensive books, which detail old clothes construction, and have actual patterns drawn to scale. These are: “The Cut Of Women's Clothes” 1600-1930 by Norah Waugh, published by Theater Arts Books, and “Patterns Of Fashion: English Women's Dresses and Their Construction” (2 volumes) by Janet Arnold, published by Drama Book Specialists.

Kathe Olson, 220 Beacon St. No. 401, Boston, Mass. 02116

I'm answering a request for information on old time dresses. I came across two sources for patterns. I would very much like to share them with other readers.

The first is a collection of dress patterns for the years 1835 to 1899. These may be obtained from [The State Historical Society Of Wisconsin, 816 State St., Madison, Wis. 53706]. The second is for bustles used in 1876. The bustle patterns cost \$2.00 apiece. These are available from [Publications, American Association For State and Local History, 1315 8th Ave. South, Nashville, Tenn. 37203].

Cheryl Hicks, 2870 Bender Rd., Akron, Ohio 44319

Editor's Note: According to the Wisconsin Historical Society's brochure, the dress patterns, which sell for \$10.00, “include full directions for required undergarments such as hoops and bustles. Commentary drawn from contemporary fashion magazines is included; many small engravings are actually reproduced to show hair, hat and wrap styles proper for the dress. In the tradition of the nineteenth century, these patterns provide the basic cut; use of varied fabric and trimming will produce the kind of costume desired anything from a house dress to a dinner or wedding gown.”

Our thanks to Cheryl Hicks, N. Benisch, and others who provided this information.

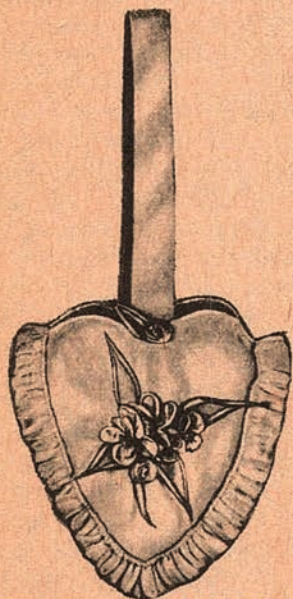


1876

continued from page 23

same direction, with the edges curling to the outside. Then each flower is flattened in such a manner that two of the three petals are uppermost, the base being concealed with the end of the folded strip of green designed for each stem, which is then twisted and applied in the manner already described for the round rose cushion.

In this design the leaf edges are rolled, then applied to the foundation with stitches taken invisibly into the roll, so as to hold it in place, making sure that the slender tips are quite secure.



HEART PUFF-HOLDER

Yet another type of petaled flower is used in the trim of this dainty holder, and fabric crayons called upon for color accents.

Orchid organdy is used for the body of the bag, the three petaled flowers are pink, blue and yellow respectively and the coiled button roses are orchid and pink - a combination of colors which contrasts most effectively against the background.

The two heart-shaped sections which form the front and back of the bag are joined with a shirred boxing which finishes about one and three-fourths inches in width.

To prepare this boxing, turn and crease the strip of organdy straight to a thread on both edges, lay a fine piping-cord inside the fold close to the turn and run a line of fine stitches close beside it. Do both edges, draw up the cords to the required length of the boxing, fasten ends securely, then join to the bag sections along the lines

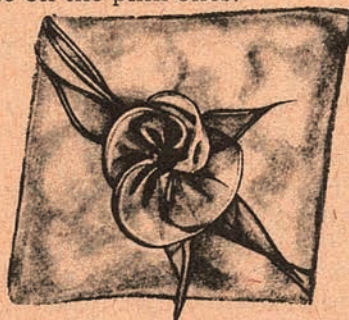
of shirring and finish the top by turning the edges over a cord and running close to it without turning the edges under, fastening the ends of the cord neatly and securely at the lines of shirring.

The handle is a double thickness of organdy seamed along one edge, finishing a little less than an inch in width, with the ends turned under about one-fourth inch and attached to the center of front and back on the line of the cording.

Each petaled flower is made of a strip measuring one and one-half inches in width by five inches in length, folded double, then gathered along the cut edges and shaped into petals by means of over-casting stitches passed at regular intervals over the folded edge and drawn snugly.

Leaves are made with rolled edges, like those already referred to, and are secured to the background only at the base under the flowers, which are so placed as to slightly overlap one another. The coiled button roses are made like those described for the trim of the pincushion.

When finished and applied, the flowers are shaded at the centers with a little crayoning - using orange on the yellow and blue flowers at the base of the petals and in the center of the violet, and rose on the pink ones.



PUFF OR HANDKERCHIEF CASE

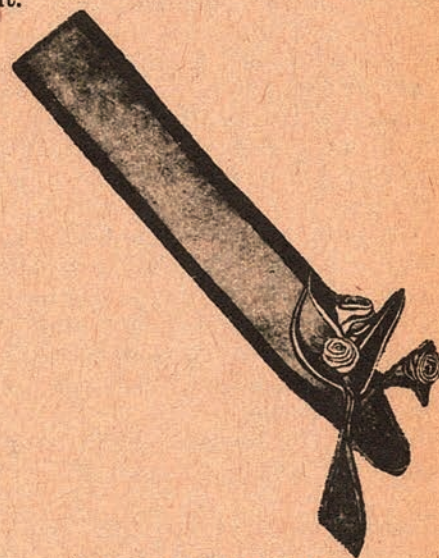
Blue organdy is used for the body of the case. It is made of a single length of material with the ends cut diagonally and rolled, then folded to form a square and seamed on the two straight open sides. When turned the rolled edges of the opening, which crosses diagonally from one corner to another, should finish on the outside.

The flower is peach—four petals with the edges rolled outward and gathered across the base, then

overlapped, the center being concealed with a coiled strip of green organdy, doubled and then flattened with the fingers.

The leaves are green and placed with the edges rolled to the underside.

The flower ornament secures the opening at the center, yet leaves a space at either side for inserting the cotton puffs. When used for handkerchiefs, the ornament can be attached to one side of the opening and used to raise it.



CURTAIN TIEBACKS

The flowers which ornament the tiebacks are made in a similar manner to those on the pincushion top, the strips of material measuring one and three-fourths inches in width and twelve in length.

After being coiled and wrapped, the base is inserted into the end of the strip of green designed for the stem, which has been split midway for about an inch, shaped into two points and rolled. The side closing is fastened with a few stitches and the stem wrapped at the base of the flower and again about a quarter of an inch above where it overlaps the coiled base, forming a calyx.

The strap is made of a double thickness of organdy, hemmed at the ends and bound on the side edges with a bias fold of contrasting color which extends to form a loop at each end. The floral ornament is then attached to one end which has been narrowed by folding in a small plait. First the two leaves are placed with points downward, then the stemmed

Continued on page 27

? " ? " ? " ? "Query & Quote"

Your delightful article, "A Bridge to the Past", by Avis Churchwood (April-May 1976 issue) reminds me of another 'bridge to the past' that is greatly overlooked. Please give us a similar article, with drawings, on the history of bras and underpants. Their use is not as old as people assume them to be. Have you seen anyone sixty, or fifty, and under, howl with glee at the sight of a pair of split seat underpants of the 1900's?

A later article on the heavy satin and lace "teddies" of the 1920's would be interesting also. I vaguely remember my mother making these for customers, sometimes with barely enough satin to be 'respectable'.
Frances P. Stewart, 1203 Patterson Rd., Dayton, Ohio 45420

Editor's Note: Good idea! We'll get busy on it, because you're so right! The little Miss Bikini at our house thinks mother's an antique because she remembers wearing a drawers-waist. And come to think of it, I was shocked to learn that my mother (a 20's flapper) hadn't worn pantaloons in her youth. A discussion of underthings would certainly be in order, now that they seem to be disappearing altogether.

I am looking for a pattern for a crocheted half-basket to be sewn on to a towel which is hung in the bathroom for show. If someone has it, please let me know your price.

Miss Frances Check, 102 E. Eaton St., Bridgeport, Conn. 06604

I have been looking for an old pattern, and hope someone still has a copy of McCall's No. 521, a sleeping cat on a pillow. The pattern is about 40 years old, and I will purchase either the original or a copy. Please write, stating your price.

Mrs. Vera Goseltine, 3422 W. 28th Vancouver, B.C. Canada

About 28 years ago, there was a pattern of a very large girl with full skirt and long hair, similar to a Dutch Girl. She was an apron. From her waist up, the bib, and from her waist down, her full skirt was the apron part. She carried a bouquet in her hands. It was a side view, and very pretty. I know this was a long time ago, but hope that one of OTN's many readers will remember. I would appreciate finding the pattern, and will pay for it.

Mrs. R. Samuel Johnson, Box 166, Star Route, Dunlop, Tenn. 37327

I am very interested in finding out where I can buy needlework patterns in Spanish.

Mrs. Venny Bolivar, 216 High St., Apt. 5, Brookline, Mass. 02146

Here is a list of books that might interest readers of Olde Time Needlework.

"Knit And Crochet Your Own Fashions Of The Forties" by Alice Carroll contains the patterns for one hundred and ten projects; children's clothes, women's fashions, men's fashions, and accessories, plus a special section for knitting with ribbon. Every stitch or pattern is illustrated by a photograph of how the finished product should look. This book is the unabridged republication of "Complete Guide To Modern Knitting And Crocheting", originally published in 1942 and contains corrections from the 1943, 1945 and 1947 editions.

"Crocheting Tablecloths and Placemats", edited by Florence Weinstein, contains ninety different patterns in all. Queen Anne's Lace, Spanish Infanta, Featherspun Filet, Sherpherdess, Gypsy Trail, Madam Butterfly, St. George and the Dragon and Garden Fern are just a few of the patterns. This book is the unabridged republication of five crochet booklets published between 1937 and 1944. It is illustrated with 116 photographs, 39 diagrams and 18 other illustrations.

"Victorian Crochet" by Weldon and company contains over 500 projects and patterns and 397 illustrations. Included are the instructions for various edgings, borders, trimmings, insertions, laces and braids; household articles such as d'oylies, comforters, couvrepieds, and squares for quilts. Hoods, shawls, boas, fascinators, jackets and capes are some of the articles of women's apparel. Men's apparel, children's jackets, muffs, slippers, infants' boots, hoods, jackets, toy elephant, rattle and doll's costume are some other items included. This book is the unabridged republication of "Weldon's Practical Crochet" first through nineteenth series (c. 1895). New introduction by Florence Weinstein contains definitions of unfamiliar Victorian terms, suggestions of modern equivalents for Victorian yarns, and the current American names for the stitches used.

"Costume In Detail", written and illustrated by Nancy Bradfield consists of studies of women's clothing of the years 1730 to 1930 from private collections. Included are dresses, undergarments, coats, evening gowns and accessories such as handbags, caps, gloves and parasols. Sketches and notes of the various articles clarify their construction. Front and back and sometimes side views of the dresses are given. Also, sketches of similar costumes from portraits and fashion magazines give an idea of the complete ensemble. Over a dozen color photographs are included, showing the beauty of lace, embroidery, beadwork and fabric of various garments.

Wooden spools are available from Lee Wards. A bag of sixty-six, in two of the most popular sizes cost \$3.19 in their Christmas 1975 catalog. Wooden doll bodies, a cone shape topped with a ball, are also listed.

[Cane and Basket Supply Company, 1283 So. Cochran Ave., Los Angeles, Calif. 90019], sells reeds, canes, basket bases and instruction books for basket weaving and reed furniture repair. Write for price list.

I enjoy Olde Time Needlework very much.

A reader whose letter was unsigned.

continued from page 25

flowers are attached at the base of the leaves.

Many different color combinations are possible. The bands may be peach, yellow or pink with blue binding, or rose, blue or orchid with green binding, and the clustered flowers planned in combinations harmoniously related to them.



PINCUSHION

The box shape is quite the newest idea in toilet pincushions. It measures four inches square and about two inches in height. It is made of white organdy mounted on white sateen, bound with peach bias fold and decorated across the top with a band of tiny coiled flowers in orchid, peach, yellow, blue and pink, interspersed with a few delicate green leaves and divided midway with a perky bow of the blue organdy.

The sides of the cushion are made in one length, seamed and then bound at the four corners on the sewing machine. Next the top is inserted and the edges bound, and when the top has been decorated the stuffing is inserted and the bottom closed to match the top.

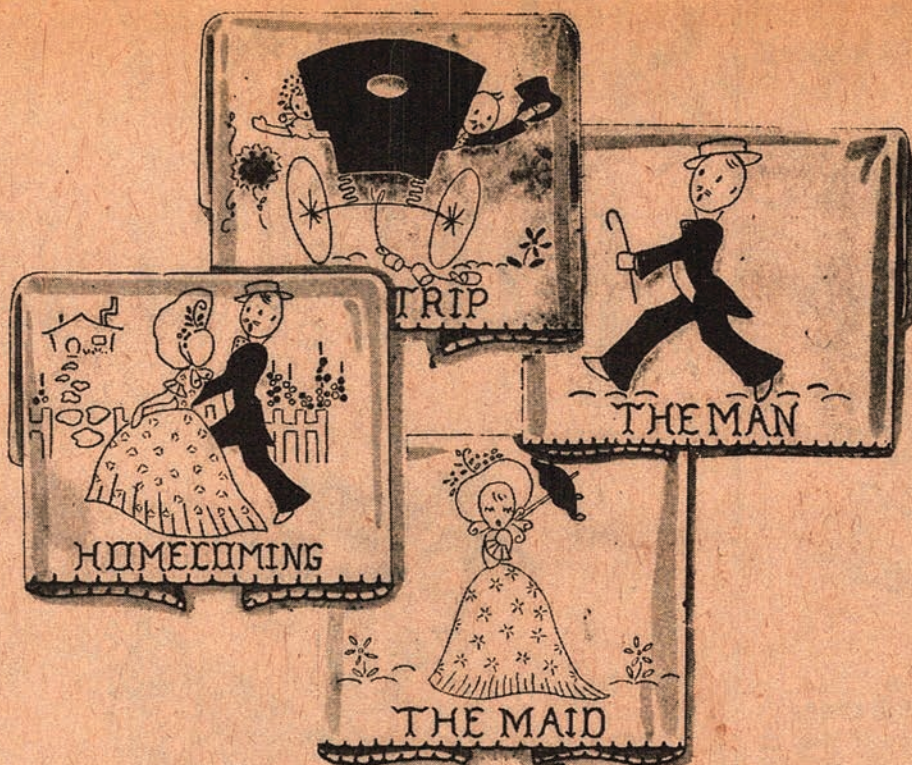
Each tiny flower is made of a strip of organdy one and one-fourth inches wide and five inches long, rolled on one edge and coiled tightly around itself with the rolled edge on the outside, the cut edge secured with a few stitches and then pinched between the fingers to flatten.

Each tiny green leaf is also rolled on all edges except across the base, then tacked to the foundation at the ends of the floral band and at intervals midway under the flowers.

Instead of being knotted, the length of blue for the bow is folded with two loops and two pointed ends that stand erect and held with a tiny fold of the blue.

STENCIL DESIGN





AN OLD-FASHIONED LOVE STORY

This whimsical set of kitchen accessories tells the courtship story, and makes an appropriate gift for the new bride.

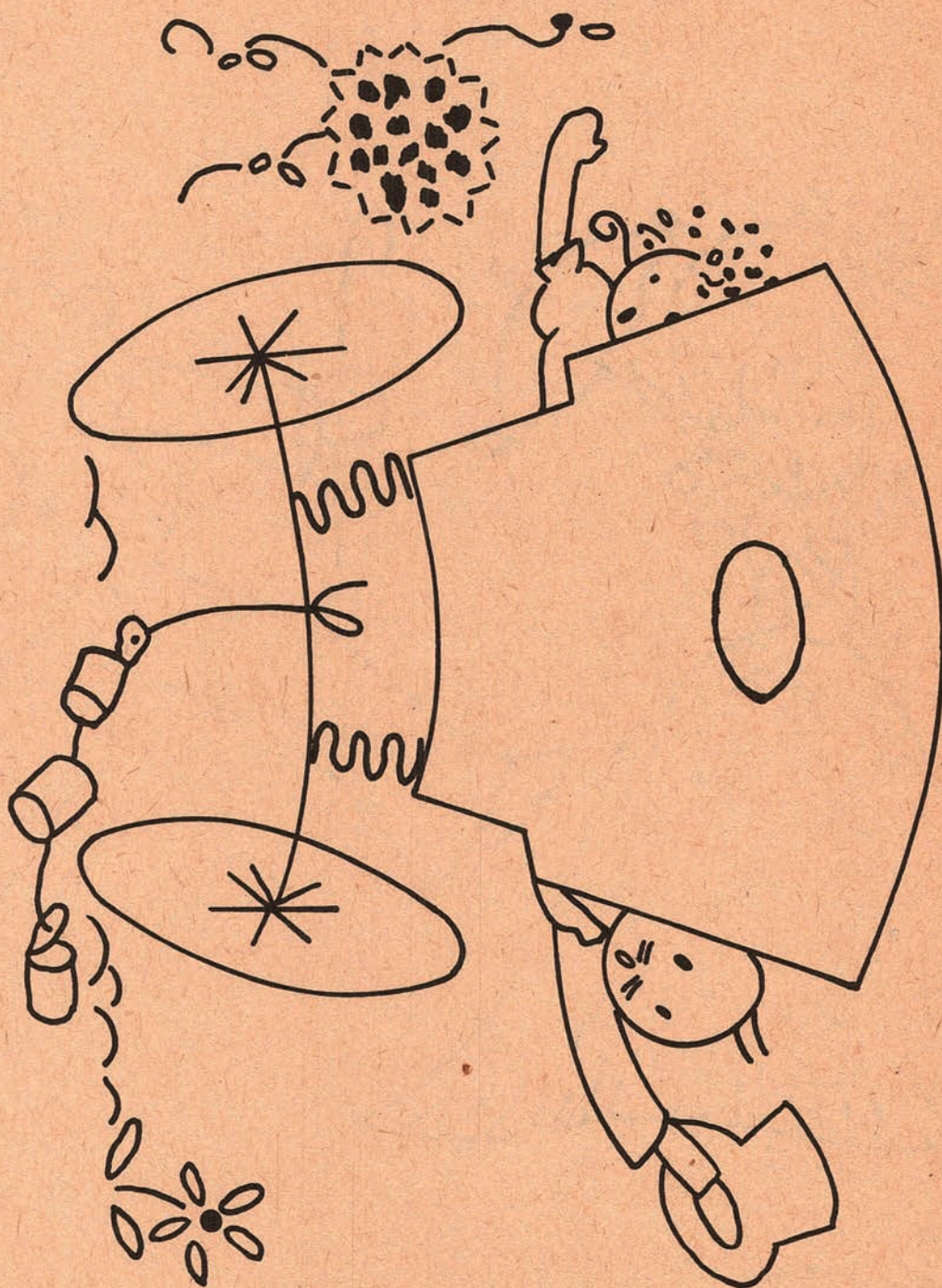
The patterns given here in actual size so that they may be traced and then transferred, are also suitable for painting or ball-point embroidery. You may, if you like, use a combination of applique and embroidery, or fabric paint and embroidery. Use the designs to decorate other items too, such as mixer and toaster covers. The colors chosen will, of course, depend on the bride's preference in kitchen decor.

THE MAN

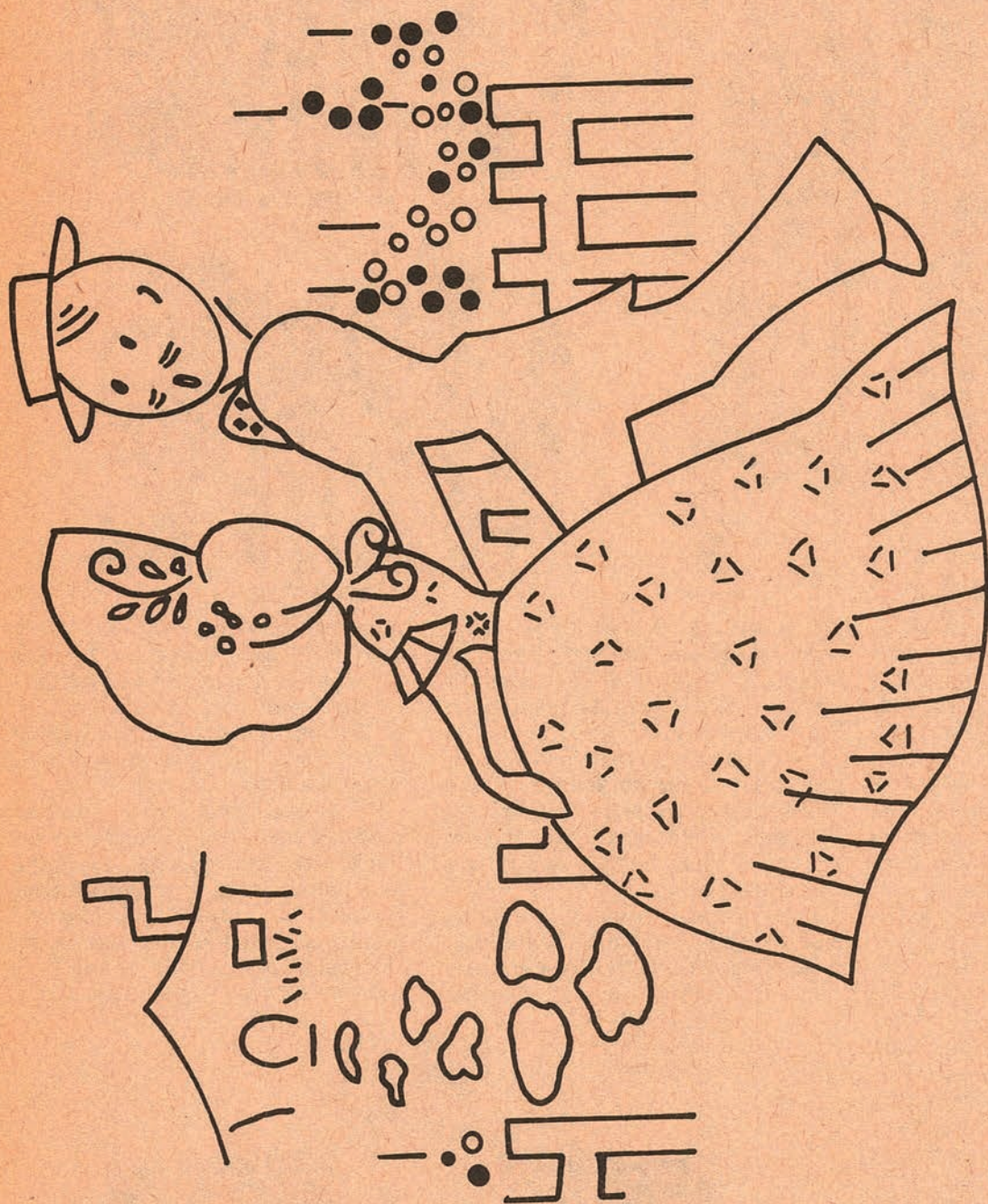


THE MAID

THE TRIP



GNIMJOJEMOH



English Smocking



Embroidery and Smocking



English Style

The charming art of smocking grew out of the very simple and necessary method of gathering fullness. It has been done for centuries by the Russian peasantry, and in its simpler forms is considered by the peasants to be a very commonplace sort of thing. The simple Russian smock makes a charming tennis blouse, but here are some of the more dainty applications of this stitch as applied to children's frocks.

The illustrations show the steps in smocking. The dots should be marked on the wrong side of the material, and the gathering must be very evenly done. It is better to run in all the threads for gathering before drawing up any. Figure 3 shows how the gathers are drawn up and the threads fastened over pins. Figure 4 is the simplest kind of smocking, just rows of stitches taken evenly over each gather. Figure 5 shows the cable stitch and Fig. 6 is the Vandyke, and Fig. 7 the honeycomb.

It takes two and one-half times the length of the material for smocking, that is a piece of material to gather, say eighteen inches

of smocking, would need to be one yard and a half long. In smocking over the shoulders or over a yoke it is quite possible to gore out the material so as not to get too much fullness, and smocking may be drawn tighter in one place than another in order to get the gathers closer together around the neck and further apart over the shoulders.

The frock shown is a pretty combination of embroidery and smocking. This little frock is made of cotton crepe, but any material

may be used instead. The collar and cuffs are Momie cloth, as is also the band around the bottom.

The smocking at the bottom of the dress gives a little hooped-in effect which is quite modish and cute on a child.

The smocked baby dresses made of nainsook or handkerchief linen are particularly charming and babylike. It is rather prettier to have the smocking below the plain yoke than all the way up to the neck for a little child. This pattern is a real English style.

Garniture for Child's Dress

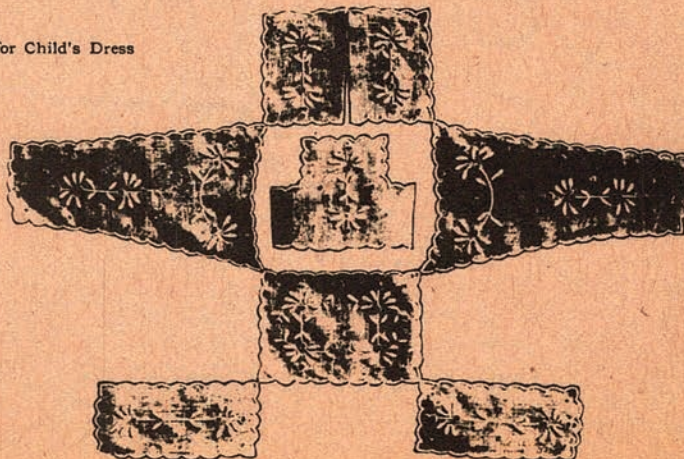




Fig.1. Dots on the wrong side



Fig.4. The simplest smocking

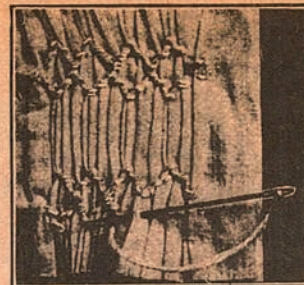


Fig.7. Honeycomb Stitch



Fig.2. The gathering threads



Fig.5. Cable Stitch



Fig.3. Gathering threads held with pins



Fig.6. Vandyke Stitch



Fig.8. Combination of smocking stitches

The garnitures of embroidery which are applied to the two frocks are put in with fine running stitches along the scalloped edge. This sewing should be done very carefully, and these garnitures should be placed accurately over the foundation materials in order to fit well. In the case of the linen garniture, the material should be cut away, otherwise the fullness which is under it would be clumsy.

Figure 8 shows the stitches in combination. It is very pretty to put all these stitches together, especially in smocking blouses, but on children's dresses the simpler styles are perhaps daintier. On linen and nainsook fabrics one may use embroidery cottons,

colored cottons on the white, or a deeper shade on a colored linen is very attractive. Untwisted filis are the best threads for smocking on silk materials. The Scotch gingham smocked in white make most practical play dresses, as they are unfading and the smocking in the white makes a pretty contrast.

It is most important that the gathering should be perfectly even for smocking. This cannot be too strongly stated as the whole beauty of the work depends on the straight lines and even work. Perforated cardboard is a great help in marking the dots. It must be pinned carefully over the material and both are fastened to a smooth surface.

The dots will show through too much and make the work look dingy unless care is taken to make them light. All of the different patterns can be worked on the same scale of dots. Many people are led into difficulties by thinking that different patterns must require a different scale of dotting.

Each line of gathering has, of course, a separate thread, and each thread should be started at the right-hand side with a double stitch at the first dot, as a knot is very apt to slip through the material. It is important to lift the same amount of cloth with the needle each time to make the work even. Contributed by Kathe Olson, 270 Beacon St. No.401, Boston, Ma. 02116



Perhaps the most common use in tatting, is the creation of the tatted doily. This is especially true among the older designs. It has been spelled Doyley, Doiley, and Doily. The latter is the spelling used today. I have also heard the doily mentioned as a "tidy". The dictionary gives the meaning of tidy as, "a piece of fancy work to throw over a chair." However we may use an oblong doily for this purpose. Knowing that many of you are interested in the older designs, I have tatted this doily from a 1916 magazine. You will notice that many more picots were used in the old designs. It does give the article a more lacy appearance. The instructions did not specify the size of thread used, but I tatted this one with No. 30 crochet cotton. It measures eight and three-fourths inches across. The tatted medallion, made with the same size thread, measures three inches. As you work on this doily, you will notice that it has a tendency to ruffle. You will need to take pains to shape it, and press it under a damp cloth.

TATTED DOILY AND MEDALLION

1. Make a ring of 10 picots, rather longer than usual, or about one fourth inch, each separated by 2 double knots. Close, tie and cut thread.
2. A ring of 2 double knots, picot (of usual length), 2 double knots,

Shuttlebutt

TATTING WITH MYRTLE

join to picot of center ring, 2 double knots, picot, 2 double knots, close; a chain of 4 double knots, picot, (2 double knots, picot) 4 times, 4 double knots; repeat, joining each ring to a picot of center ring, and last chain at base of 1st ring.

3. A ring, as in last row, joining by middle picot to middle picot of chain of last row; a chain of 4 double knots, picot, (2 double knots, picot) 8 times, 4 double knots; repeat, joining each ring, as directed, to chain of last row, and last chain at base of 1st ring.

4. A ring of 2 double knots, (picot, 2 double knots) 5 times, close; chain of 2 double knots, (picot, 2 double knots) 5 times; a ring, list 1st, joining to preceding by 2d picot to 4th picot of preceding ring; repeat until you have 9 chains and 10 rings, joining last ring by 4th picot to 2d picot of 1st ring; make a chain of 2 double knots, (picot, 2 double knots) 4 times, join to middle picot of chain of last row, (2 double knots, picot) 4 times, 2 double knots. Repeat, joining 1st 3 chains of following wheels by middle picot to middle picot of last 3 chains of preceding wheel, and last wheel to 1st in same way, leaving 3 free chains at top of wheel, or on the outer edge. The doily thus completed may serve as one of a water-set, the larger doily for the carafe or water-pitcher being continued as follows:

5. Make a ring of 3 double knots, picot, 3 double knots, join to middle picot of 1st free chain of wheel of last row, 3 double knots, picot, 3 double knots, close; chain of 2 double knots, (picot, 2 double knots) 5 times; (another ring, joining by middle picot to middle picot of next free chain, a chain as before) twice; a ring of 2 double knots, picot, 1 double knot, picot, 3 double knots, join to the picot which joins the upper chains of wheels, 3 double knots, picot, 1 double knot, picot, 2 double

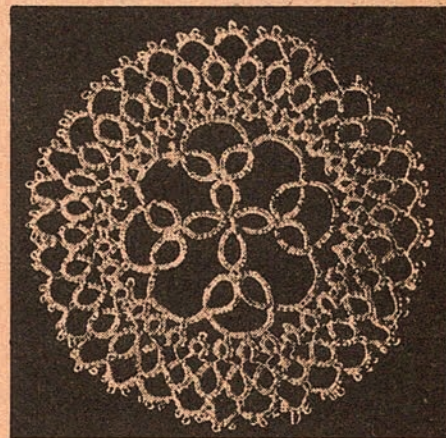
knots, close; a chain as before, and repeat, joining last chain at base of 1st ring.

6. Make a ring (for center of wheel) of 8 picots, each separated by 2 double knots; close, tie and cut thread.

7. Ring of 6 double knots, join to picot of center ring, 6 double knots, close; chain of 2 double knots, (picot, 2 double knots) 5 times; repeat rings and chains alternately, joining a ring to each picot of center ring, and last chain at base of 1st ring. Join the wheel by middle picot of 2 consecutive chains to middle picot of 2 chains of last row, and each wheel to preceding by middle picot of next chain above, leaving 4 free chains outside; join also last wheel to 1st in same manner. Twenty wheels are required for the border.

8. With 2 threads, join in the picot which connects the 2 chains, joining the wheels; * make a chain of 2 double knots, (picot, 2 double knots) 5 times, join to middle picot of next free ring of wheel, repeat from *. 3 times, make a chain, join to picot between wheels, and repeat around.

Very pretty medallions are formed of 1st and 2d rows, also 1st, 2d and 3d rows. Either the single doily or set makes a very pleasing Christmas-gift.



Tatted Medallion

LARGE MEDALLION

Make a ring of 11 double knots, picot, 11 double knots, close; repeat 3 times, forming 4 rings, close, tie and cut thread.

2. Make a ring of 11 double knots, join to picot of ring of last row, 11 double knots, close; a chain of 5 double knots, picot, (3 double knots, picot) twice, 5 double knots; another ring, like preceding, joining to same picot; repeat around, joining 2 rings to each ring of last row, and last chain at base of 1st ring.

3. A ring of 2 double knots, picot, 2 double knots, join to picot of chain of last row; leave a short space of thread, make a ring of 4 double knots, (picot, 4 double knots) 3 times, close; again leave space of thread, make a ring of 2 double knots, join to last picot of preceding small ring, 2, double knots, join to next picot of chain of last row, 2 double knots, picot, 2 double knots, close; leave space of thread, make a large ring, joining to preceding by side picot, and repeat, joining 3 small rings to each chain of preceding row, with a free ring between chains; join last large ring to 1st, by side picot.

4. Join 2 threads to middle picot of large ring of last row, * chain of 3 double knots, picot, (2 double knots, picot) twice, 3 double knots, join to middle picot of next ring; repeat from * around.

This medallion is very attractively used for borders, as an inset, or in the formation of collars and other articles.

Mrs. Dora Young, 128 Rogers Rd., Kittery, Me. 03904, has recently published a new tatting book, "All New Knotless Tatting Designs". I notice that many of her designs are doilies. They are very lovely and unusual. Two of her designs contain the pin-wheel motifs, which are new to me. I have not had time to try her designs, nor her new method of "Knotless tatting" but perhaps you may find her new method with less knots to "tie & cut".

Mrs. Ruth Potter, of Linden, N.J. has tatted the American flag. She also makes dainty tatted earrings of red, white, & blue, centered with a pearl bead. She tats love-

ly sweater guards, which gives us a new idea for things to tat. Mrs. Potter expects to teach tatting to junior high school girls, in their craft hour, and to the girl scouts of her church. Amelia Skala is tatting doilies and tiaras. She keeps busy with her tatting endeavors, and our letters with envelopes from her, still contain her lovely tatted flowers.

Ruth Thacker of 2700 Q St. N.W., Apt. 130, Washington D.C. 20007, would like to know what kind of thread to use, these days. She was disappointed in the use of a rayon crochet thread, which became curiously limp after washing. I have found D.M.C. tatting cotton very smooth, and easy to work with. It has a high sheen, which allows for rings to pull down easily. I find it less difficult also, in picking out those unwanted knots!

Miss Thacker would like to find a bone shuttle with bobbin made as part of the shuttle and with a pick on one end of the shuttle, for joining picots. Do any of our readers have such a shuttle they would wish to sell? (The bone shuttles that I have seen are quite old, and do not have the pick.)

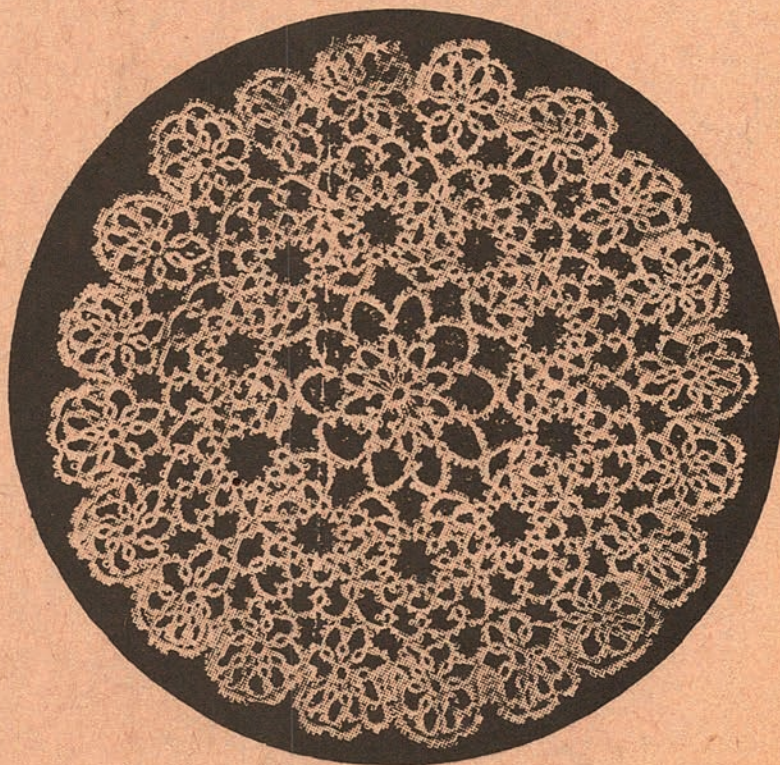
Bertha Ruckert of England,

mentions using No. 3 cotton, in tatting one of her designs. (I am doubtful if No. 3 cotton is available here in the United States.) Rizalina Socrates of the Philippines, has sent me a new tatting book. It is, "Tatting, in Coates Mercer-Crochet". It contains tatted collar & cuffs, doilies, edgings, a runner, and a luncheon set. It is a paper cover book, very reasonable priced. You may obtain this book at this address, "Miss Maud Brady, 60 Belmont Ave., Donnybrook, Dublin 4, Ireland."

Miss Patricia Combs of "The Delles, Oregon" is 21 years old, and wished to learn to tat. After searching the retirement homes, and ladies clubs, for someone to teach her, finally figured it out herself. She wishes to know if there will be a tatting section in every issue of *Olde Time Needlework*. Yes. Patricia, Shuttlebutt will appear in each issue.

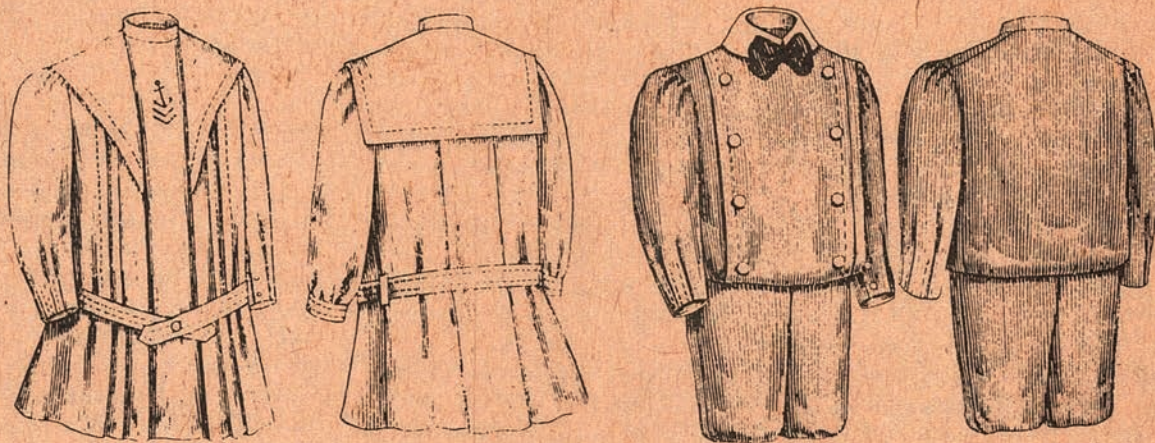
Julianne Grantham, P.O. Box 432, Myrtleford Victoria, Australia 3737. Would like the address of the gentleman who whittles tatting shuttles from wood. Would one of our readers have the address to send to Miss Grantham? Keep the letters coming, and keep the shuttles flying!

Myrtle



Tatted Doily

Fashion through the Years



1905



1917



1919



1921



1922



1931



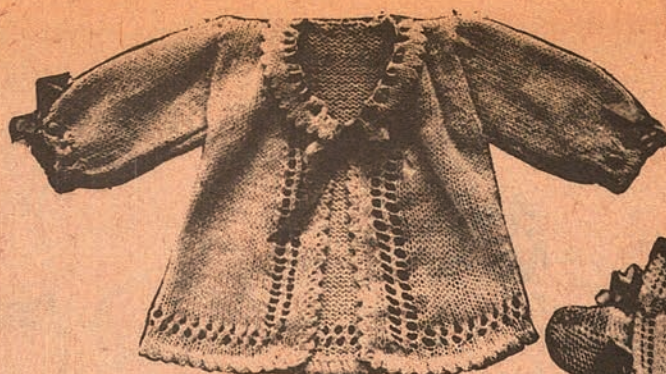
1938



Spiral stockings without heels



A seven-pointed star forms the bonnet crown



Jacket is in stocking stitch



The booties every baby needs

KNITTED THINGS FOR AN INFANT'S LAYETTE

The various items of infants' wearing apparel which are to be made of yarn are more satisfactory if knitted rather than crocheted. They are more elastic, and do not get out of shape so easily.

It is a pity that you cannot see this collection of baby things, for the illustrations do not show how very dainty they are. Color has been combined with white for both the spiral socks and booties. Cap, jacket, and wrap may be in white, but are much more charming in delicate pink or blue, and the ribbon trim should of course correspond.

CAP

MATERIALS: One ball pink threefold saxony; 5 double-pointed bone knitting needles No.2.

Cast on 2 sts on each of four needles. Knit 1 round.

2d RND: * O, k 1. Repeat around.

3d & Every Alternate Rnd: Knit.

4th RND: * O, k 2. Repeat.

6th RND: * O, k 3. Repeat.

8th RND: * O, k 4. Repeat.

10th RND: * O, k 5. Repeat.

12th RND: * O, k 6. Repeat.

14th RND: * O, k 7. Repeat.

16th RND: * O, k 1, o, sl 1, k 1. Pass the slipped st over, k 5. Repeat.

18th RND: * O, k 1, o, k 2 tog, o, sl 1, k 1. Pass slipped st over, k 4. Repeat.

20th RND: * O, k 1, (o, k 2 tog) twice, o, sl 1, k 1. Pass slipped st over, k 3. Repeat.

22d RND: * O, k 1, (o, k 2 tog) 3 times, o, sl 1, k 1. Pass slipped st over, k 2. Repeat.

24th RND: * O, k 1, (o, k 2 tog) 4

times, o, sl 1, k 1. Pass slipped st over, k 1. Repeat.

In the 26th round the first st must be knit off onto the last needle, so as to keep the pattern straight, * o, k 2 tog. Repeat around.

Slip 24 sts on safety pin. Take 72 sts for front of cap. Knit 1 row, p 1 row for 12 rows. * Over, k 2 tog. Repeat to end of row. Purl 1 row. Knit 1, * o, k 2 tog. Repeat from * ending row with k 1. Purl 1 row.

Repeat last 4 rows 1½ times (5 rows of holes).

Knit 1 row, p 1 row for 14 rows, * o, k 2 tog. Repeat to end of row. Purl 1 row. Bind off sts.

Pick up 20 sts on each side of front, add the 24 sts left on safety pin. With right side toward you, k 20, (k 2 tog, k 2) 6 times, k 20. Purl 1 row.

Knit 1, o, k 1, o, k to within 2 sts of end, o, k 1, o, k 1. Purl 1 row.

Knit 2, o, k 1, o, k to within 3 sts of end, o, k 1, o, k 2. Purl 1 row.

Knit 3, o, k 1, o, k to within 4 sts of end, o, k 1, o, k 3. Purl 1 row.

Knit 4, o, k 1, o, k to within 5 sts of end, o, k 1, o, k 4. Purl 1 row.

Knit 5, o, k 1, o, k to within 6 sts of end, o, k 1, o, k 5. Purl 1 row.

Knit 6, o, k 1, o, k to within 7 sts of end, o, k 1, o, k 6. Purl 1 row.

* Over, k 2 tog. Repeat to end of row.

Purl 1 row. Bind off sts.

Turn back edges around face and neck so that the row of holes forms little points, and fasten down with the wool. Line cap with thin silk. Trim with rosettes, and fasten strap under rosette.

SPIRAL STOCKINGS

MATERIALS: One ball each pink and white threefold saxony; 4 steel needles No.14.

These stockings are easy to make and adjust themselves to the tiny foot as baby grows a little older.

With white, cast on 20 sts on each of two needles, 16 sts on third needle; k 2, p 2 for 16 rounds.

17th RND: Purl.

18th RND: * O, k 2 tog. Repeat around.

19th RND: Purl. Break off white.

20th RND: With pink * k 5, k 2 tog. Repeat around (48 sts on needles).

21st RND: * K 3, p 1. Repeat around.

Repeat last round 3 times.

25th RND: P 1, * k 3, p 1. Repeat around, ending round with k 3.

Repeat 25th round 3 times.

29th RND: K 1, p 1, * k 3, p 1. Repeat around, ending round with k 2.

Repeat 29th round 3 times.

33d RND: K 2, p 1, * k 3, p 1. Repeat around, ending round with k 1. Repeat 33rd rnd 3 times.

Repeat from the 20th to the 36th round, inclusive, 4 times. Break off pink wool.

Divide sts, putting 24 on one needle and 12 on each of two nee-

dles.

With white saxony, and commencing on needle with 24 sts, k 1, k 2 tog, k to within 3 sts of end, sl 1, k 1. Pass slipped st over, k 1.

2d NEEDLE: K 1, k 2 tog, k to end of needle.

3d NEEDLE: K to within 3 sts of end, sl 1, k 1. Pass slipped st over, k 1.

Next round, knit.

Repeat these two rounds until 8 sts are left on first needle and 4 sts on each of second and third needles. Put all sts on second and third needles on one needle. Break off wool, leaving six-inch length and weave sts together. Thread a blunt-pointed tapestry needle with the six-inch length of wool, and commence weaving at right-hand side.

* Put tapestry needle through first st on needle nearest you, as if knitting, draw through, take st off. Put tapestry needle into next st on same needle as if purling, draw through, do not take off. Put tapestry needle into first st on second knitting needle as if purling, draw through, take st off. Put tapestry needle through next st on same needle as if knitting, draw through, do not take st off *. Repeat from * to * until sts are woven together. Be careful to keep weaving thread under the two knitting needles, and do not draw too tight. Run ribbon through holes in top of stockings and tie in bow.

BOOTEES

MATERIALS: One-half ball, each, white and pink threefold saxony; 2 steel knitting needles No.14.

With pink saxony, cast on 51 sts. Knit first row. Purl second. Knit third. Break off pink.

4th ROW: With white, * k 1, o, k 3, sl 1, k 2 tog, pass slipped st over last st. Knit 3, o. Repeat from * ending row with k 1.

5th ROW: Purl.

Repeat 4th and 5th rows 11 times.

Slip 18 sts from each end on safety pins.

On the 15 centre sts k 4 ridges (once across and back makes a ridge). Break off white wool. With pink wool, k 6, k 2 tog, k 7.

2d ROW & Every Even Row: Knit.

3d ROW: K 6, k 2 tog, k 6.

5th ROW: K 5, k 2 tog, k 6.

7th ROW: K 5, k 2 tog, k 5.

9th ROW: K 4, k 2 tog, k 5.

11th ROW: K 4, k 2 tog, k 4.

13th ROW: K 3, k 2 tog, k 4.

15th ROW: K 3, k 2 tog, k 3.

16th ROW: Knit. Break off wool.

FOOT: Pick up 11 sts along each side of instep piece, add the 18 sts on each safety pin. Put all sts on one needle.

1st ROW: With pink, k 18, k 2 sts in each of the next 11 sts, k 2, k 2 tog, k 3, k 2 in each of the next 11 sts, k 18 (86 sts on needle).

2d ROW & Every Even Row: Knit.

3d ROW: K 38, k 2 tog, k 2, k 2 tog, k 2, k 2 tog, k 38.

5th ROW: K 37, k 2 tog, k 1, k 2 tog, k 2, k 2 tog, k 37.

7th ROW: K 36, k 2 tog, k 1, k 2 tog, k 1, k 2 tog, k 36.

9th ROW: K 35, k 2 tog, k 2 tog, k 1, k 2 tog, k 35.

11th ROW: k 34, k 2 tog, k 2, k 2 tog, k 34.

13th ROW: K 1, k 2 tog, k 31, k 2 tog, k 2, k 2 tog, k 31, k 2 tog, k 1.

15th ROW: K 1, k 2 tog, k 29, k 2 tog, k 2, k 2 tog, k 29, k 2 tog, k 1.

17th ROW: K 1, k 2 tog, k 27, k 2 tog, k 2, k 2 tog, k 27, k 2 tog, k 1.

19th ROW: K 1, k 2 tog, k 25, k 2 tog, k 2, k 2 tog, k 25, k 2 tog, k 1.

21st ROW: K 1, k 2 tog, k 23, k 2

tog, k 2, k 2 tog, k 23, k 2 tog, k 1.

22d ROW: Knit.

Divide sts on two needles. Knit sts together. Sew up back, run ribbon through holes at ankles.

JACKET

MATERIALS: Two balls pink threefold saxony; two No.3 bone needles.

The body of this little jacket is made in one piece, woven together on the shoulders as explained in directions for spiral sock.

Cast on 108 sts. Purl (p) 1 row, knit (k) 1 row, p 1 row.

4th ROW: * O, k 2 tog. Repeat to end of row.

Purl 1 row, k 1 row, p 1 row. In next row, k 1 st on needle with the corresponding st where sts were cast on to form hem. Purl 1 row, k 1 row, p 1 row.

12th ROW: K 4, * o, k 2 tog. Repeat to within 4 sts of end, k 4.

13th ROW: Purl.

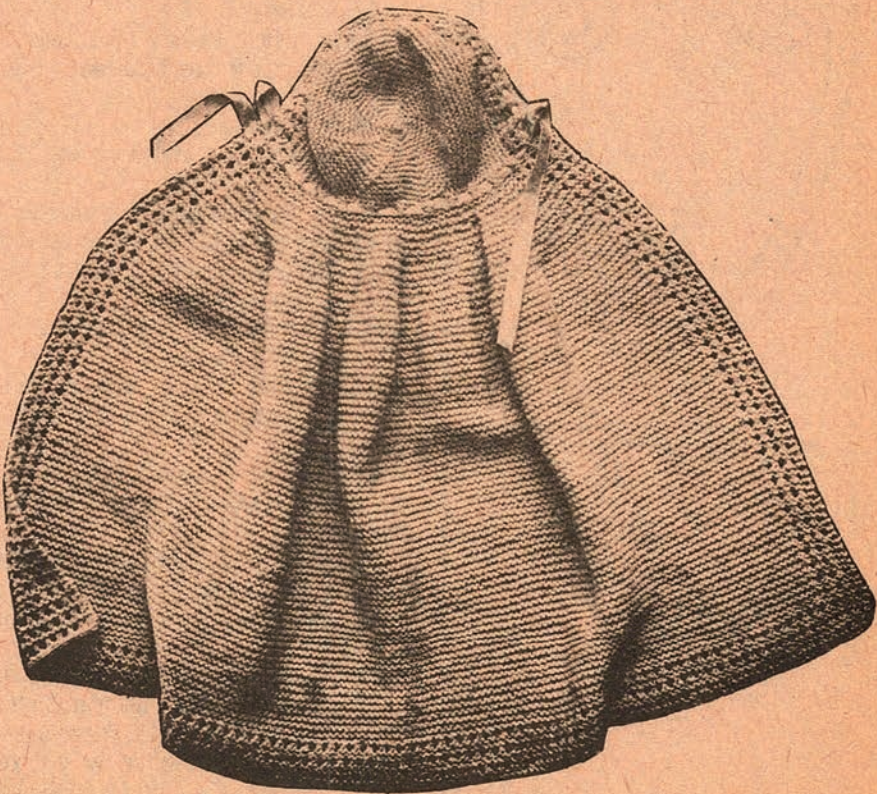
Repeat last two rows once.

Knit 4, (o, k 2 tog) twice, k to within 8 sts of end (o, k 2 tog) twice, k 4. Purl one row.

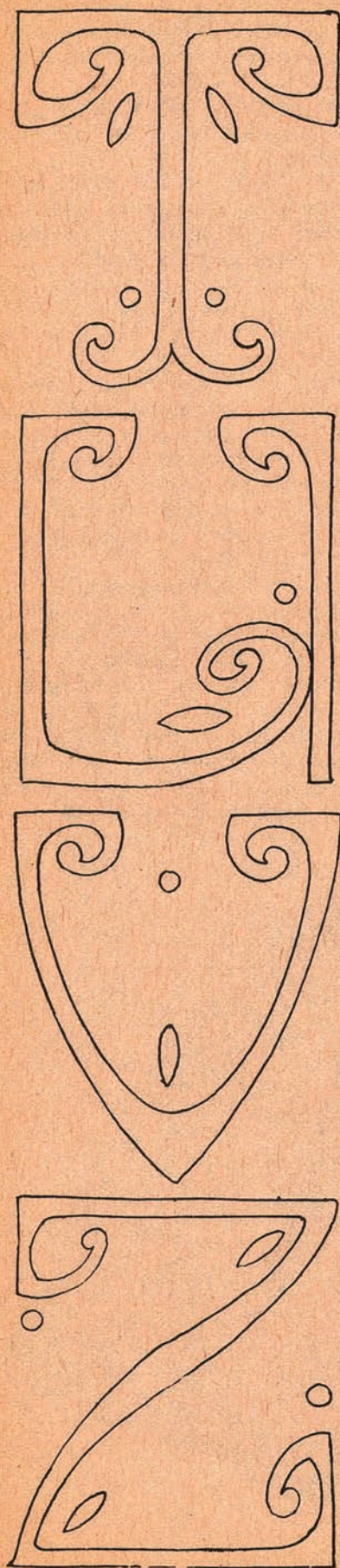
Repeat last two rows 22 times.

In next row, * k 4, k 2 tog. Repeat to end of row. Purl 1 row. This completes to underarm. From now on the body is made in

Continued on page 40



The hood cape may be silk lined



KNITTED THINGS FOR INFANT'S LAYETTE

three parts, taking 40 centre sts for back and 25 sts on each side for fronts.

Knit 8, (k 2 sts in one st, k 2) 12 times. Knit 2 in 1 st, k to end of row. Knit 2 rows.

Next row like 6th row.

Knit 8, (k 2 sts in 1 st, k 2) 17 times. Knit 2 sts in next st, k to end of row.

Knit 2 rows.

Next row like 6th row.

Knit 8, (k 2 sts in 1 st, k 2) 23 times, k 2 sts in next st, k to end of row.

Knit 2 rows.

Next row like 6th row.

Knit 8, (k 2 sts in 1 st, k 2) 31 times, k 2 sts in next st, k to end of row.

Knit 2 rows.

Next row like 6th row.

Knit 8 (k 2 sts in 1 st, k 2) 41 times, k 2 sts in next st, k to end of row.

Knit 2 rows.

Next row like 6th row.

Knit 3 rows.

Repeat last 4 rows 19 times.

* Over, k 2 tog. Repeat to end of row.

Knit 3 rows.

Repeat last 4 rows twice. Bind off sts.

Run ribbon through first row of holes on cap, tie in bow on top. Run ribbon through row of holes, joining cap and cape.

RIGHT FRONT: Knit 1, k 2 tog, k to end of row.

NEXT ROW: Purl. Repeat these two rows until 13 sts are left on needle.

BACK: Knit 1 row, p 1 row, for 24 rows. Knit 13, bind off 14 sts for neck.

Knit second front same as first. Weave sts together, following directions given in spiral stocking pattern.

SLEEVES: Cast on 24 sts. Knit 1 row, p 1 row, and cast on 2 sts at end of each row until there are 46 sts on needle. Knit 1 row, p 1 row for 34 rows. Knit 2 (k 2 tog) 21 times, k 2. Purl 1 row. Knit 1, * o, k 2 tog. Repeat from *, end-

ing row with k 1. Purl 1 row, k 1 row, p 1 row. Knit 1, * o, k 2 tog. Repeat from *, ending row with k 1. Purl 1 row, k 1 row, p 1 row. Bind off sts.

Commencing at end of hem on bottom of jacket, pick up 34 sts along each front. With right side toward you, k 1 row, p 1 row. Knit 1, * o, k 2 tog, repeat from * ending row with k 1. Purl 1 row, bind off sts. Turn over at line of holes to form hem.

Pick up 66 sts at neck. With right side toward you, ** k 1, * o, k 2 tog. Repeat from *, ending row with k 1. Purl 1 row, k 1 row, p 1 row **. Repeat from ** to ** once. Bind off sts. Turn over at last row of holes made, and hem down. Run ribbon in first row of holes at neck and through holes in sleeves.

WRAP

MATERIALS: Four balls white fourfold saxony; 5 double-pointed bone needles No.3; 2 bone needles No.4½.

Commence at front of cap. With No.3 needles, cast on 80 sts on one needle. Knit 3 rows. Next row, * o, k 2 tog. Repeat. Repeat last 4 rows twice (three rows of holes).

Knit fifteen ridges (once across and back make a ridge).

Cast on 25 sts. Divide sts on four needles.

1st RND: (K 13, k 2 tog) 7 times.

2d RND: Purl.

Repeat 1st and 2d rounds, always narrowing in the same places, and having 1 st less between each narrowing, until 4 sts are left on each needle. Knit 2 tog until all sts are narrowed off. Break wool, draw end through to wrong side and fasten off.

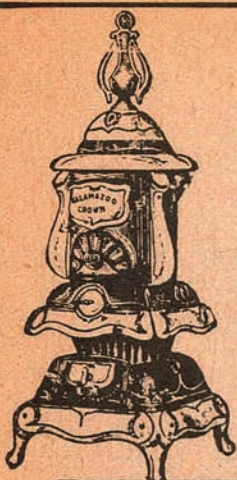
CAPE: Pick up 54 sts at bottom of hood. Use needles No.4½. With wrong side toward you, k 1 row.

2d ROW: * O, k 2 tog. Repeat to end of row. Knit 3 rows.

6th ROW: K 2, (o, k 2 tog) 3 times, k to within 8 sts of end.

Knit 2 tog, (o, k 2 tog) twice, o, k 2.

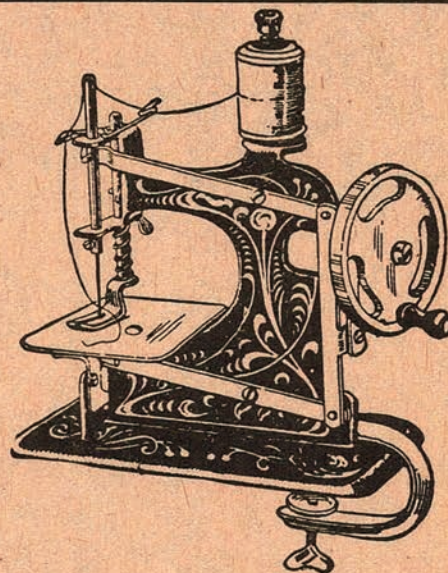
COLLECTORS' CORNER



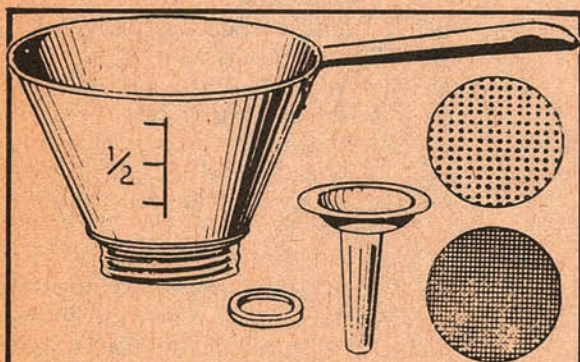
"A Kalamazoo"
Trade Mark Registered **Direct to You**

Housewives back in 1920 were concerned with saving fuel, and this efficient parlor heater was the answer. This little beauty was only one of a variety offered by catalog at factory-to-you prices. The company paid the freight.

This sturdily constructed child's sewing machine was given for three subscriptions to a needlework magazine, back in 1932. Also included were 2 spools of thread, 12 buttons, 4 extra machine needles, 1 thimble, 12 snap fasteners, 10 darning needles, colored pins and a tape measure. What little girl could resist?



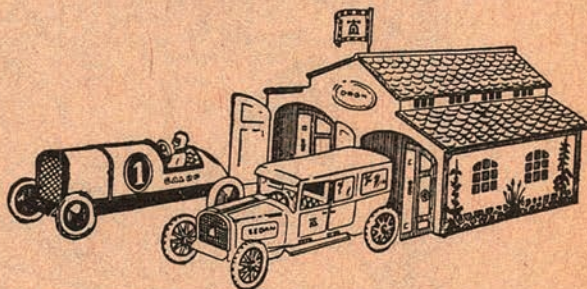
Sewing Machine



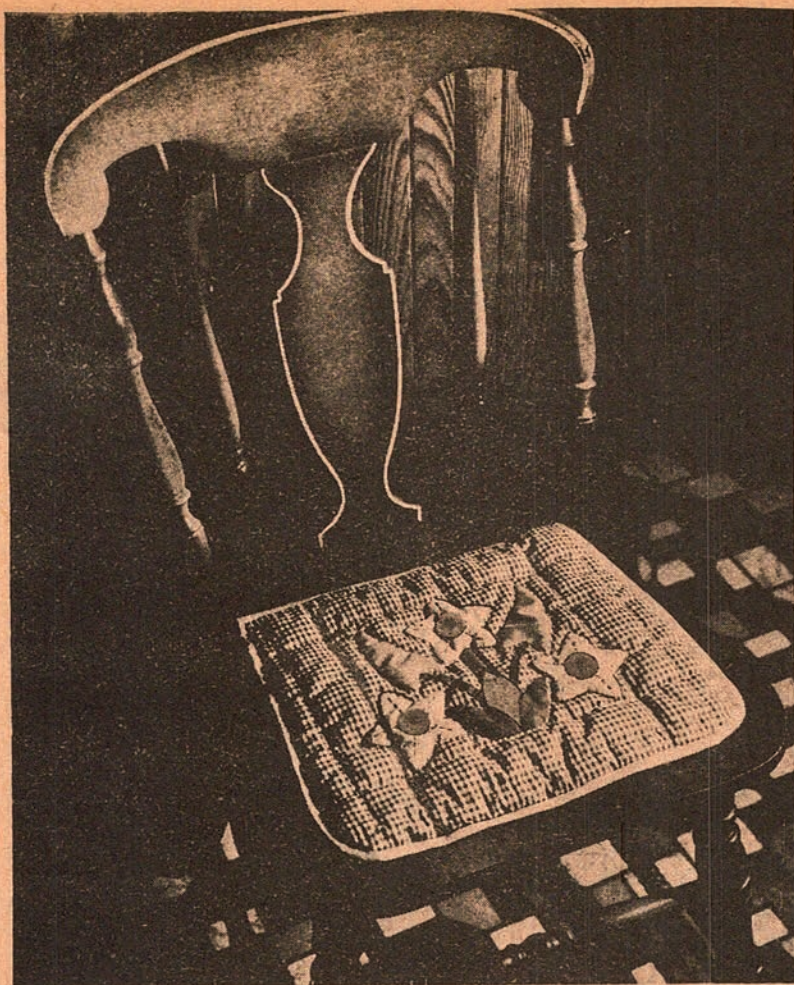
**Nine-in-One
Combination Dipper**

This nine-in-one combination dipper with riveted iron handle served as dipper, funnel, egg-poacher, skimmer, and graduated 1-pint measure. You could get one in 1922 by selling two subscriptions.

Toy Garage with Two Cars

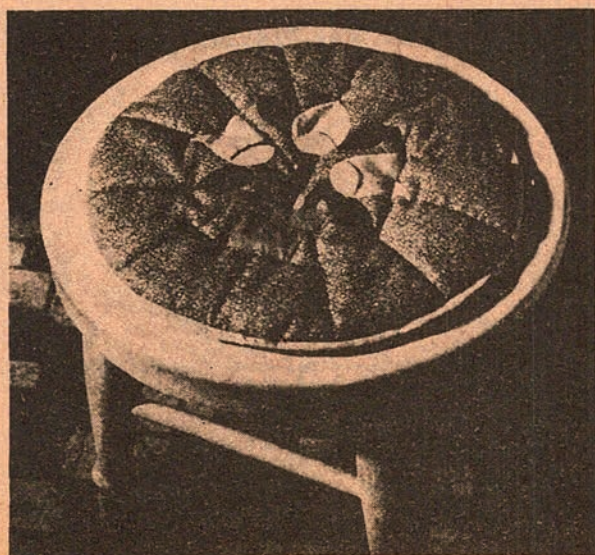


In 1928 you could sell three subscriptions and earn this metal toy garage for your favorite child. It came with a yellow racer and a green sedan, which could be wound up, placed inside the garage, and the doors closed. Then, as if by magic, the cars would come out when the doors were opened, and run about under their own power.



Chair Seats

That add much to the comfort of wood seated chairs—all are made of washable materials

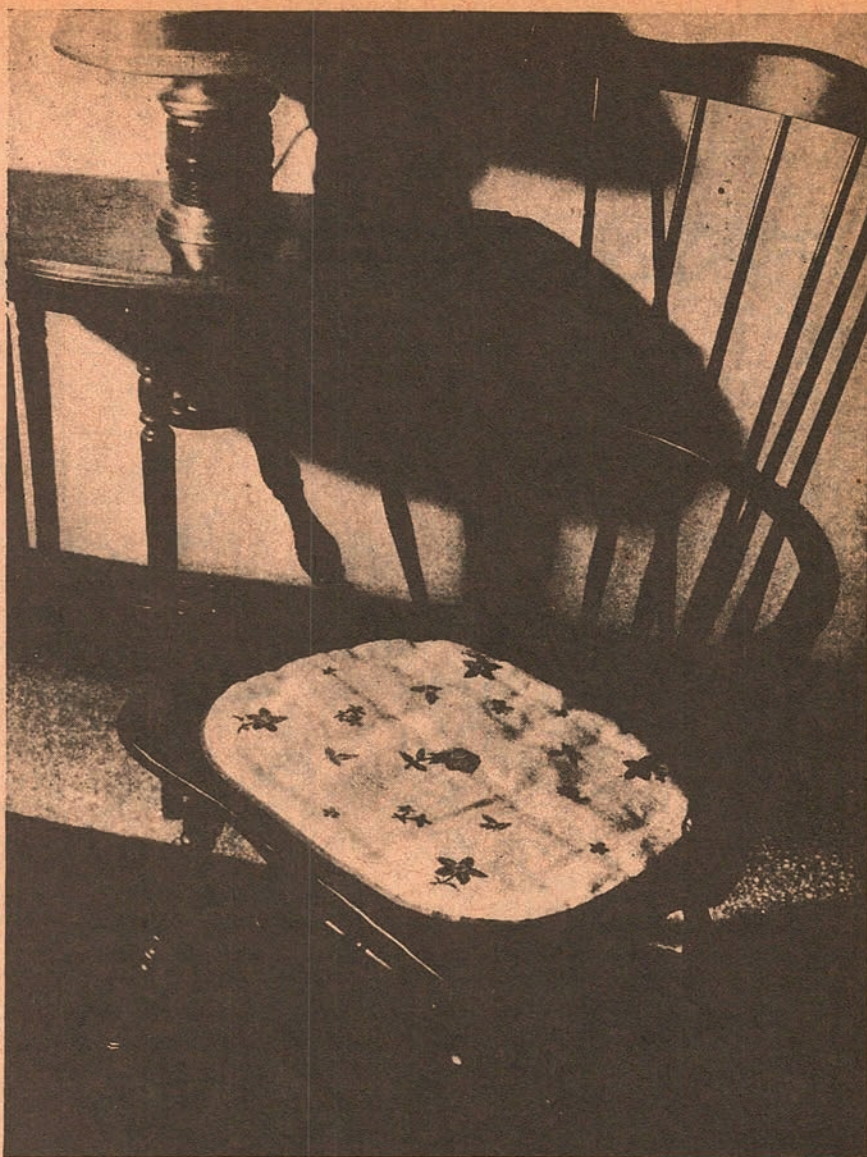


These designs may be shaped to suit individual requirements. They are made up with a thick filling of cotton wadding, such as used for bed puffs, and then quilted and "tacked" to hold the filling in place and make it possible to launder without removing the covers. While the tacking stitches, done in the form of tiny single or double crosses, are carried through to the back and tightly drawn and tied, the quilting lines pick up only the surface of the cotton wadding and are drawn slightly so that the fabric between them puffs prettily.

Only the simplest of embroidery stitches are used in doing the flowers and leaf sprays which powder the ecru linen seat, the gold and violet daisy-shaped flowers in the familiar daisy stitch, the four blue star flowers and the jade-green leaf sprays in spaced buttonhole and the rose in satin stitch. Done in this simple manner the design works up very quickly. It is also suitable for the chain-stitch filling of Beauvais embroidery. This seat is not filled as heavily as the others and is held only with tacking stitches done with ecru thread at regular intervals between the embroidered motifs. A green bias-fold is used for binding.

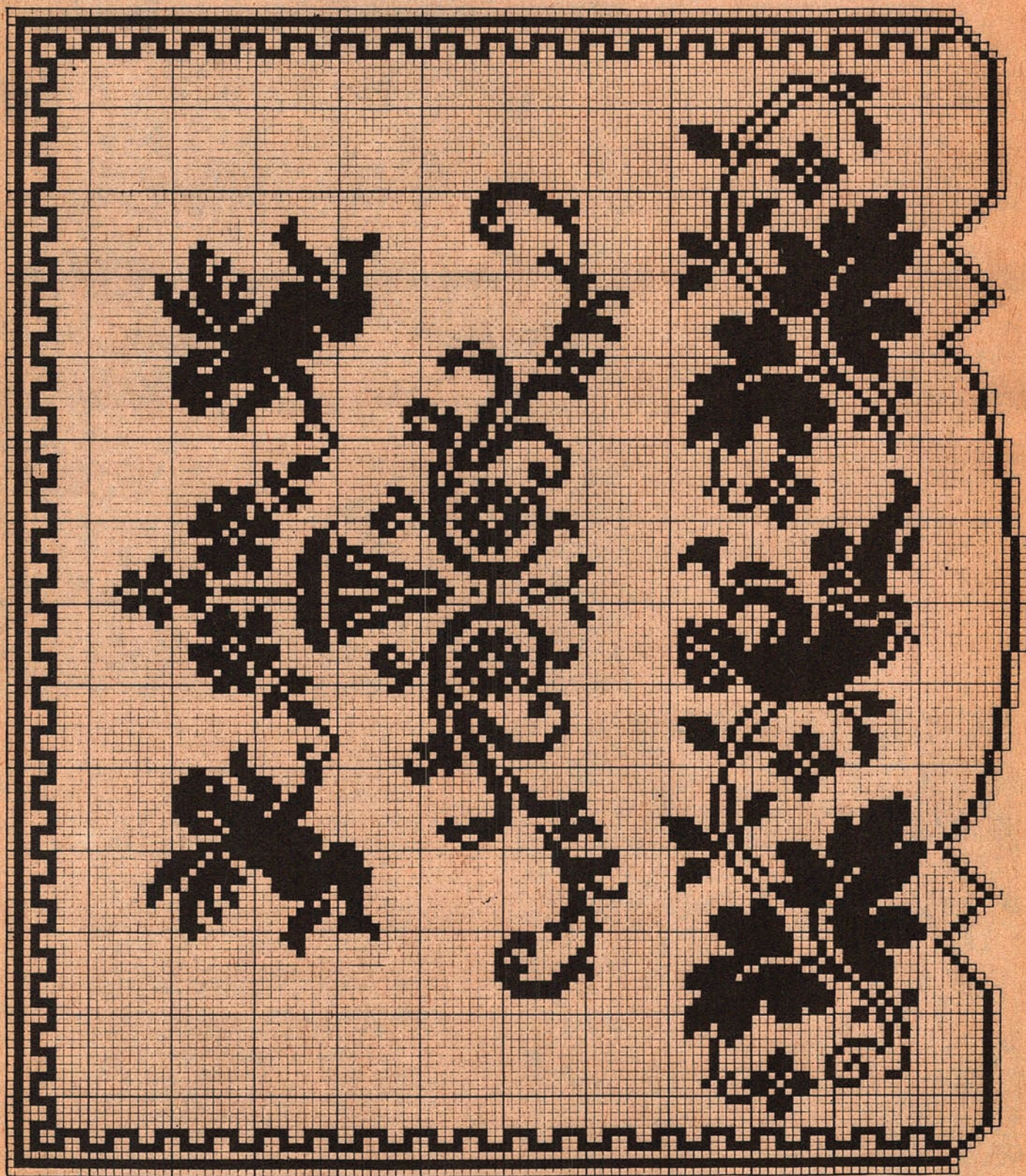
The round mat finishes about twelve inches in size. It is made of apple-green calico bound with yellow. A row of outline done with six threads of brown stranded floss forms a shadow under the flange of the cherry-red flowerpot and each yellow flowerpatch is marked with a curved line of orange near the stem end, also done with six threads. Quilting lines in green thread radiate from the central ornament toward the edge and the center is tacked invisibly at the tips of some of the patches to flatten it.

The gingham mat suits a kitchen breakfast chair or a bridge chair for veranda or summer cottage use, or it may be made up as an outdoor cushion. The flowers are golden yellow with melon centers, and run-in lines of orange done with six threads radiate toward the points. Leaves and stems are in two shades of green. All the larger patches are bordered with quilting in blue about one-eighth inch outside the felled edges and the ornament is framed with a double row of quilting spaced so as to form one and one-half inch squares at the corners and rectangles of the same width along the sides, the two inner horizontal lines run close to the ornament and the corresponding up-rights laid so that they break across the outer tip of each side flower. This seat is tacked at the center and inner corners of the frame, where the quilted lines intersect.



There is also just a touch of embroidery on the bedroom chair-seat, flower centers being marked with a satin-stitch dot in a dark shade of coral and the stem lines run with green. This seat is tacked mattress fashion with tiny double cross-stitches in delicate coral inside the wreath and the margin is quilted into one and three-fourths inch diagonal blocks. Edge binding is green.

All edge finishes are done in the same way - shaped edges of top and back set together flat with just enough of the filling between to hold it in place, and sewed with the machine-stitching that secures the binding, which is then turned over the edge and hand-sewed on the back. Stitched tapes of the bias-fold may be attached to the back corners for tying.



Emulating its twin, filet crochet "real filet", so called as a matter of distinction between the two, comes in for a large share of prestige. It is variously named "Filet Guipure", "Darned Filet" and, as a later appellation, "Gitteryl Embroidery", and its uses are as varied as are those of our familiar filet crochet, which, indeed, took its name from its far more ancient and aristocratic relative because of the decided resemblance between the two. Both consist of a foundation of open meshes or spaces, with the design in solid work - plain, close trebles in the one, while real filet has the design put in with a needle, either in darning (or cloth) stitch, by weaving over and under the mesh - or space bars. It is most fascinating work, and she who does not understand the use of the netting-needle and mesh stick, and who may not be able to obtain the ready-made netting, will be glad to know that a foundation of crocheted spaces, worked in the usual way, will serve quite as well. It is used for the chair back shown, an unusually attractive example of the work. Any cross-stitch design or working chart may be copied in this, as in filet crochet, by following a few simple rules.

For the foundation of the piece illustrated ecru was used and the design darned with a soft, lustrous thread, in white. A fine linen thread, unbleached, is very lovely for the space-work, as it is so crisp and firm, and linen floss may be used for the darning with equally satisfactory results. These materials are, however, a matter of choice on the part of the worker. If preferred, the design may be darned in with the same thread used for the foundation; but this does not "fill" as prettily and smoothly as does the softer quality.

Make a chain of 347 stitches.

1. A tr in 8th st from hook for 1st sp, 113 more sp (of ch 2, miss 2, 1 tr). Or the 1st row of sp may be made as follows, eliminating the long foundation-ch: Ch 8, miss 1, 1 tr, * turn; ch 5, tr in 3d st of previous ch, and repeat from * for the requisite number of sp.

2. One sp (ch 5 for 1st sp of row), 340 tr, ch 2, a t tr in same st with last tr (to widen 1 sp).

3. Ch 7, tr in t tr and in 3 following st (to widen), * 112 sp; edge (of 4 tr, 1 sp).

4. Edge (of 1 sp, 4 tr); 113 sp, * 4 tr, ch 2, t tr in same st with last tr (to widen).

5. Widen (like 3d to *), 114 sp; edge.

6. Edge; 115 sp; widen (like 4th from *).

7. Edge; 116 sp; widen.

8 to 23. Edge; 116 sp; edge.

24. Edge; 115 sp, * 4 tr, miss 2, t tr in next (to narrow); this leaves the work ready to start next row without slip stitching over 1 sp, which may be done if preferred.

25. Edge; all sp; edge.

26. Edge; all sp; narrow (like 24th from *).

27, 28. Same as 25th and 26th rows (decreasing 1 sp each row).

29. Edge; 110 sp; edge. This row comes between points.

Continue as directed, widening at end and beginning of next 6 rows, and narrowing the other side of point to correspond. The 41st row is even, like 29th; the next 4 rows are widened, then 1 row even (widen 1 row and do 2 rows even) twice, widen 1 row, 4 even, (widen 1, 6 even) twice, which brings you to the 71st or middle row of the design; now reverse the work to 1st row, only narrowing instead of widening and, of

course, widening the rows corresponding to those previously narrowed.

The foundation completed, the next thing is to stretch it evenly in a frame of proper size, wound with narrow strips of cloth or tape for sewing the netting to; embroidery-hoops are sometimes used, but if the piece is large this necessitates several changes, and the work is not likely to be so smooth and even. Some workers baste the foundation upon enamel-cloth or several thicknesses of heavy paper, as for Battenberg lace, and this plan works fairly well.

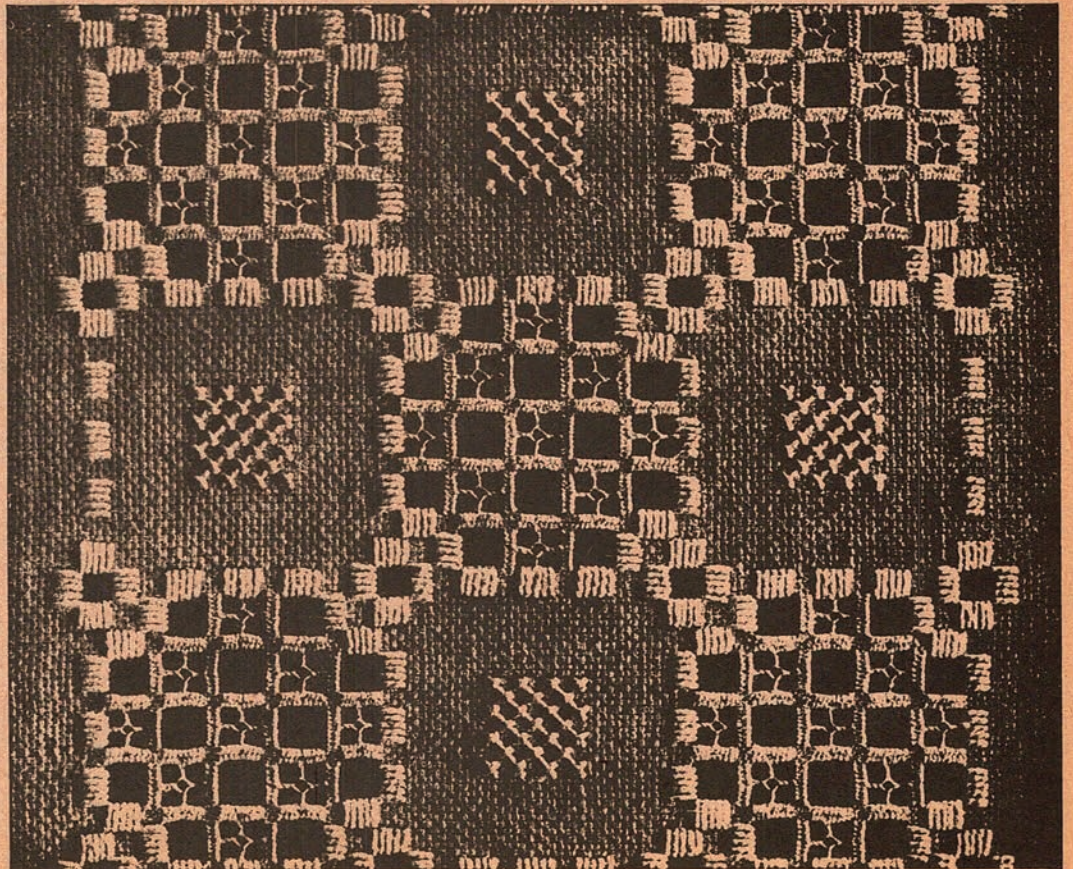
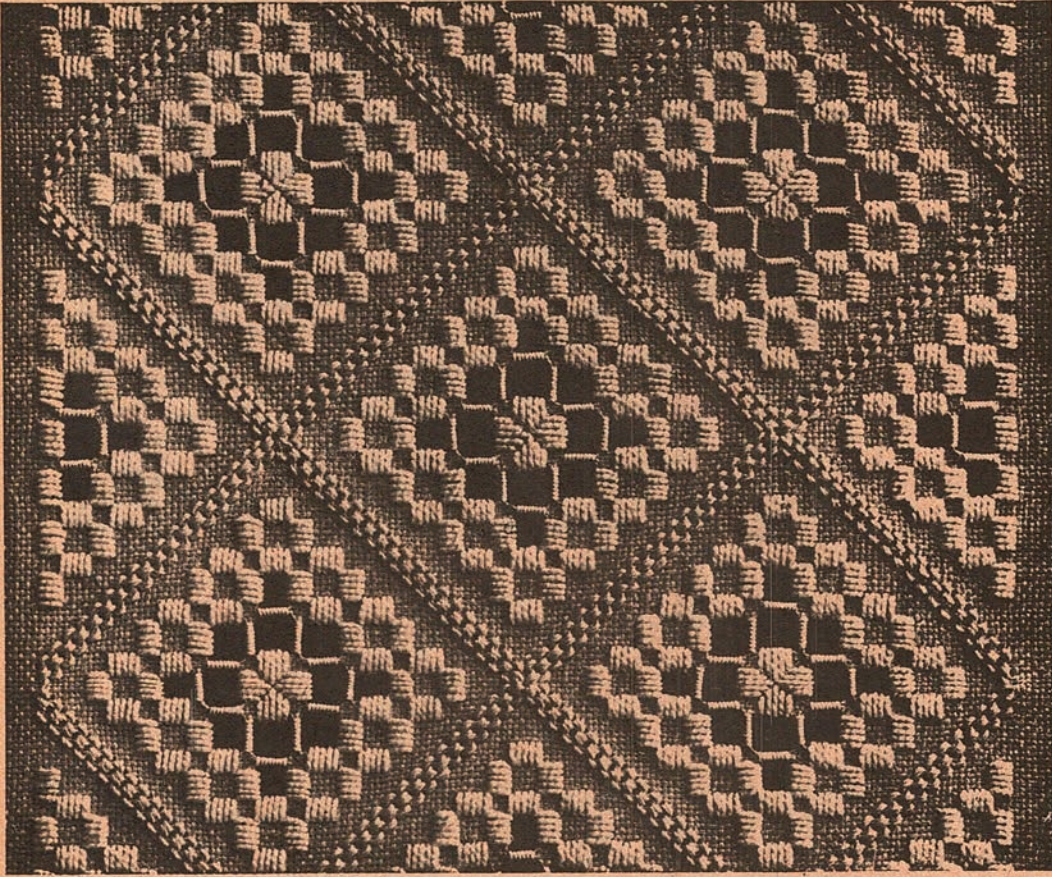
The darning-stitches must all run in the same direction in order to secure the best effect; those used for the design run up and down or lengthwise, as do those of the border across the top; those of the side border, worked to correspond, run the other way, but this is not necessary. A little description of the method will be all that is required, as it is the same throughout. Beginning at the lower right hand corner, join the thread to top of 4th treble of 3d row; weave over and under, back and forth, until the next to last space of 4th row is filled, the number of times depending on the size of thread; fill the next space

Continued on page 47



Chair-Back or Panel in Filet Lace

Designs For Hardanger



CHAIR BACK OR PANEL IN FILET LACE

in same way, then weave over the 1st 2 chain or space-bar, under next, over next, under next, back over same bar, and continue until 3 spaces are filled; fill the 2 spaces at left of 3 d space as you did the first 2 spaces, then 3 spaces toward the edge, and repeat from beginning until the top is reached. After filling the last 3 spaces outward, fill the next 3 spaces of 3d row in same way, horizontally, to the left, bringing you to within 1 space of the edge, fill 2 spaces inward, then 3 spaces to the right, cornering to the last vertical line. Continue as before across the top turn the corner and work down the other side.

The darning of the design is done in the same way. Tie the thread securely at the intersection of corner of space where the work is to be started, following the working-chart cut the end close, and begin darning from right to left, passing over and under each bar in turn for as many spaces as are indicated by the design; then take the next section in the same way, and so on.

The spaces of the edge are filled with doubles, using the darning-thread; work 2 doubles in each of 3 spaces, 1 in next, chain 3, double in same space, and repeat; in each corner space make 2 doubles, picot, 2 doubles.

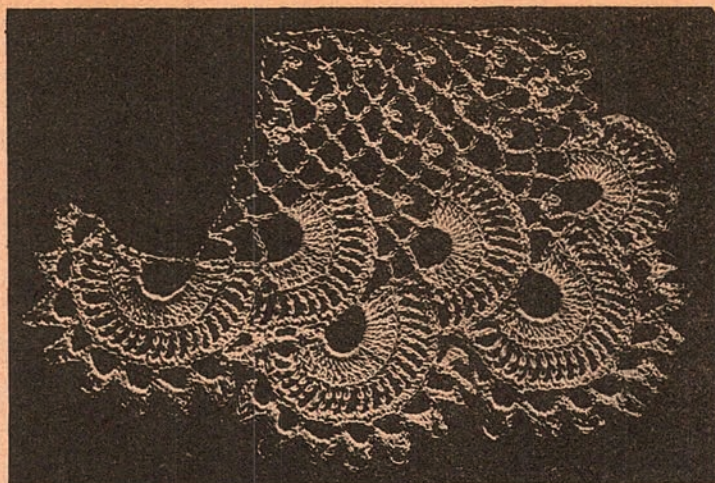
The chair-back is very lovely, in filet-crochet. Make the first 3 rows as directed.

4. Edge; 1 sp, (13 tr, 2 sp) 18 times, 10 tr, 1 sp, widen (like 4th from *).

5. Widen, 4 sp, (4 tr, 2 sp) 36 times, 4 tr, 1 sp; edge.

6. Edge; 1 sp, 4 tr, (2 sp, 13 tr) 18 times, 5 sp; widen.

This completes the border along one side. The widening and narrowing are done as directed for the foundation, and the working-chart followed as indicated.



Oyster Shell Pattern

Chain 36, turn and short-stitch into seventh chain; 6 chain, short-stitch into fifth, repeat 5 times, turn, 6 chain, short-stitch into first loop, chain 6, put 3 short-stitches, 4 chain, and 1 more short-stitch into next loop, repeat alternately to end of row; turn, 6 chain, short-stitch into first loop and repeat to next to end loop, before which chain 9, 3 chain, short-stitch into first stitch of original 36 chains, turn, work 18 treble stitches into first loop, short-stitch into second, 6 chain, 3 short-stitches, 4 chain, 1 short-stitch into next, repeat alternately to end of row; turn, 6 chain, short-stitch in first loop, continue to end of last loop, 1 chain and 1 treble stitch into each stitch of semi-circle, turn, put 2 short-stitches in each hole of semi-circle, 1 short-stitch into first loop, 6 chain, 3 short-stitches, 4 chain and 1 short stitch into next loop, repeat alternately to end of row; turn, 6 chain, 1 short-stitch into first loop, continue to next to last, before which chain 9, 3 chain and short-stitch into third of semi-circle, turn, 18 treble stitches into first loop, short-stitch into second, and continue lace work up and

down as before directed, then 1 chain, and 1 treble into each stitch of semi-circle, short-stitch into seventh stitch of first semi-circle, 6 chain, and short-stitch into every fourth of first semi-circle, turn, into each loop work 2 short-stitches, 2 long stitches, 2 treble stitches, 5 chain, 2 treble stitches, 2 long stitches and 2 short stitches, then finish the second semi-circle by putting 2 short-stitches into each hole, 1 short-stitch into first loop, continue up and down, 6 chain, short-stitch into fifth of semi-circle, 6 chain, short-stitch into tenth of semi-circle, 6 chain, short-stitch into fifteenth of semi-circle, 6 chain, short-stitch into twentieth of semi-circle, 9 chain, short-stitch into twenty-fifth of semi-circle, 4 chain, short-stitch into thirtieth of semi-circle, turn, 18 treble into first loop, short-stitch into next loop, continue up and down, 1 chain and 1 treble into each stitch of new semi-circle, short-stitch into thirty-fifth of previous semi-circle, turn, 2 short-stitches into each hole, short-stitch into first loop, continue lace work up and down, chaining 9 for new semi-circle.



WHAT YOU WORK WITH

The materials necessary are the wires for the foundation and the crepe paper rope - these come in two sizes, the wires are 36 inches long and are lightweight and heavy; the rope is either one-quarter inch or one-half inch size. Of course the size of the basket decides the weight of the material. One pair of wire pliers, one tube of paste, a tube of glue, and a spool of fine wire complete the outfit.

Use white shallac for light colored pieces; orange for dark.

All the wires for weaving are covered with crepe paper the color of the rope used. This is done by cutting a strip of paper about three-quarters of an inch wide across the grain and then creasing it double, through the center. One end of this strip is folded over the end of the wire, then by stretching the strip with the left hand and twirling the wire with the right and slanting the strip slightly, a good, firm covering is made. At the end of the wire, tear the crepe paper off and paste it down. These wires are called "spokes."

The strands of rope used are called "weavers."

Always weave toward the right unless it is stated otherwise.

The single weave is made by one weaver passing over one and under one spoke. If there is an odd number of spokes, the weavers will interlace; but if there is an even number, one row will lie directly above the other.

Of all handicrafts, basketry is one of the most popular and it is easy to see the reason - there are so many uses for baskets in the home. Then, too, it is work that is pleasant to do and ideal for outdoor work in the summer time.

Paper rope woven over wires is

proving very satisfactory; the wires are easily shaped and the completed article is made serviceable with shellac, which adds a hard, glossy finish to the paper. All designs and stitches that can be made with reed are possible also with crepe paper rope.

New Kind of Basketry



MAKING THE ROUND BASKET

To make a basket of medium size, single weave like the work-basket illustrated in the center, wind eighteen wires eighteen inches long. These are then separated into groups of nine wires each, with one group lying across the other at the center. Hold firmly with one hand where they cross, take a piece of spool wire over and under the group until secure. Then separate the wires into groups of two and start a rope in the center, and weave over two and under two until last group, which should be separated and then weave over one and under one. This makes seventeen groups of two wires and two groups of single wires. Continue weaving over two and under two for about six rows and then separate each group of two. When the starting point is reached, after weaving around over one and under one, the weavers will begin to lie directly above one another, so the first wire where this happens should be cut off and the end concealed in the weaving; this now leaves 35 spokes.

Keep the distance between the spokes even and the weaving firm, and always work on a flat surface. Weave until the base is the desired size and cut out the binding wires

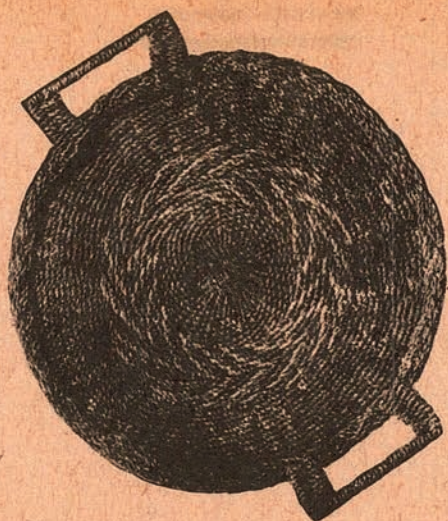
at the center. Turn up the spokes and continue weaving, shaping the sides as you work.

Finish the edge of the basket with the triple weave. To do this, add two extra weavers, placing them in consecutive spaces, take the left-hand strand or rear weaver over two and under one, then the next rear weaver over two and under one until the edge looks as heavy as the pictured one. When this is finished, cut off the wires evenly, leaving just enough to turn each one under the next, conceal all ends in the weaving and a pretty rolled edge is the result. When the weavers have to be pieced, leave the ends out until all is finished, then cut them to a point and paste them down in the weaving so that they are entirely invisible.

The simple handles are made of heavy wires wound with crepe paper and twisted together. Then the rope is wound over the whole handle. Then handles are fastened to the basket by pieces of fine wire.

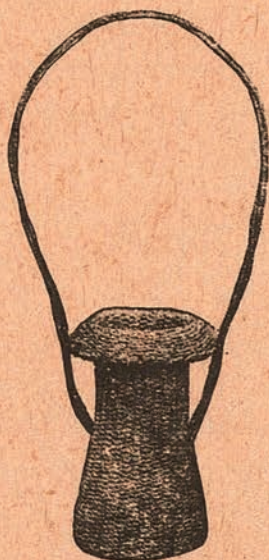


STARTING
THE SPOKES AT THE
CENTER BOTTOM
OF THE BASKET



YOU CAN WORK OUT OTHER SHAPES

The illustrations on this page give ideas for a variety of things flowers, trays, workbaskets, sandwich baskets, wastebaskets and lamps. The lamps can be made to hold a kerosene lamp or over a base wired for electricity. There are many variations possible in the weaving and a great opportunity for originality. The wire shades come in many different colors, and by adding extra wires as spokes new combinations can be made. The shade may be lined with crepe paper of a contrasting color, with silk or cretonne. Miniature garlands of flowers may be used to decorate rope pieces with artistic results. Two pieces of crepe are pasted together (applying the paste brush with the grain) for the petals and leaves. This double thickness gives them body and, if two colors are used, produces a shaded effect that is very pretty. This is shellacked with the vase.



continued from page 3

stamped with the design, then stretched in a frame or fastened over clean blotting paper, when it is ready to receive the wax treatment. The wax is applied to all portions of the design not to be colored in the first dyeing, using soft flat, broad brushes for the larger spaces and slender round ones for the fine lines. The Javanese worker uses a little cuplike receptacle called a "tjanting" and pours the wax in a fine stream, covering the ground rapidly and making finer lines than brush work.

If the pattern is to be in two colors only, the part of the design to be left in the fabric color is covered with wax, the fabric immersed in the dye, rinsed carefully in lukewarm water, then the wax is dissolved with gasoline and the material pressed between sheets of plain paper. When several shades are to be used, dye the lightest tint first, rinse and dry thoroughly, wax in the section of the pattern to remain in this shade, dip again for next deeper tone, and repeat this process until all tones in the scheme have been dyed, then remove wax and press.

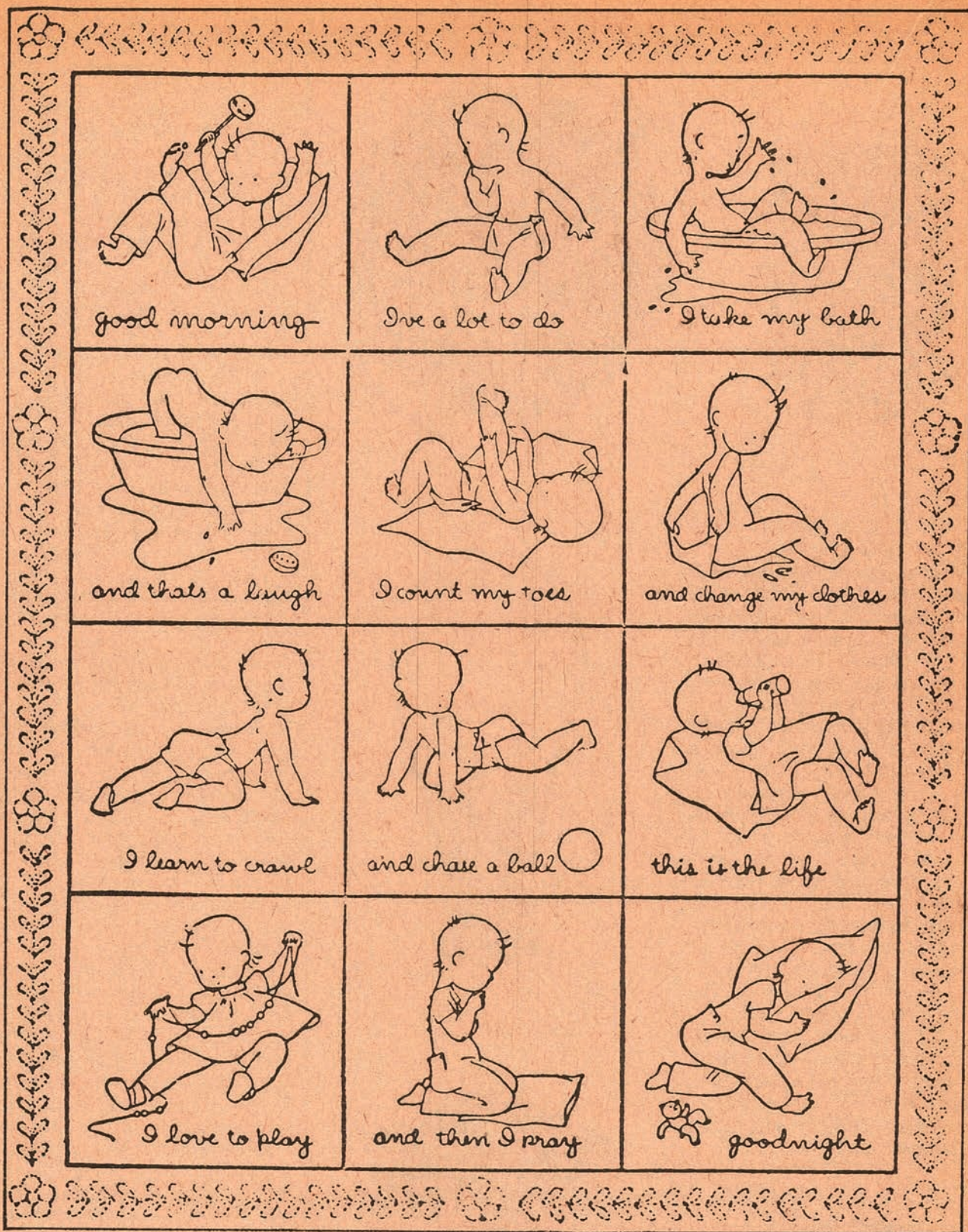
If different colors are desired, the wax must be removed between the different baths and replaced over the spaces to be protected.

Crackle effects in batik are sometimes very lovely and are obtained by crushing certain parts of the design in the dye bath, allowing the color to seep through in delicate veinings.

There is another method which is sometimes employed and which saves the necessity of so many baths and waxings. The entire pattern is outlined with a fine brush and the different sections thus defined are painted in with a brush in the desired colors, the waxed line preventing the colors from spreading and mixing. When the wax is removed, a slender tracing outlines the different portions of the design.

The illustration on the right at the top of the page shows the waxed lines in process of application; the one on the left the painting in of the several parts.

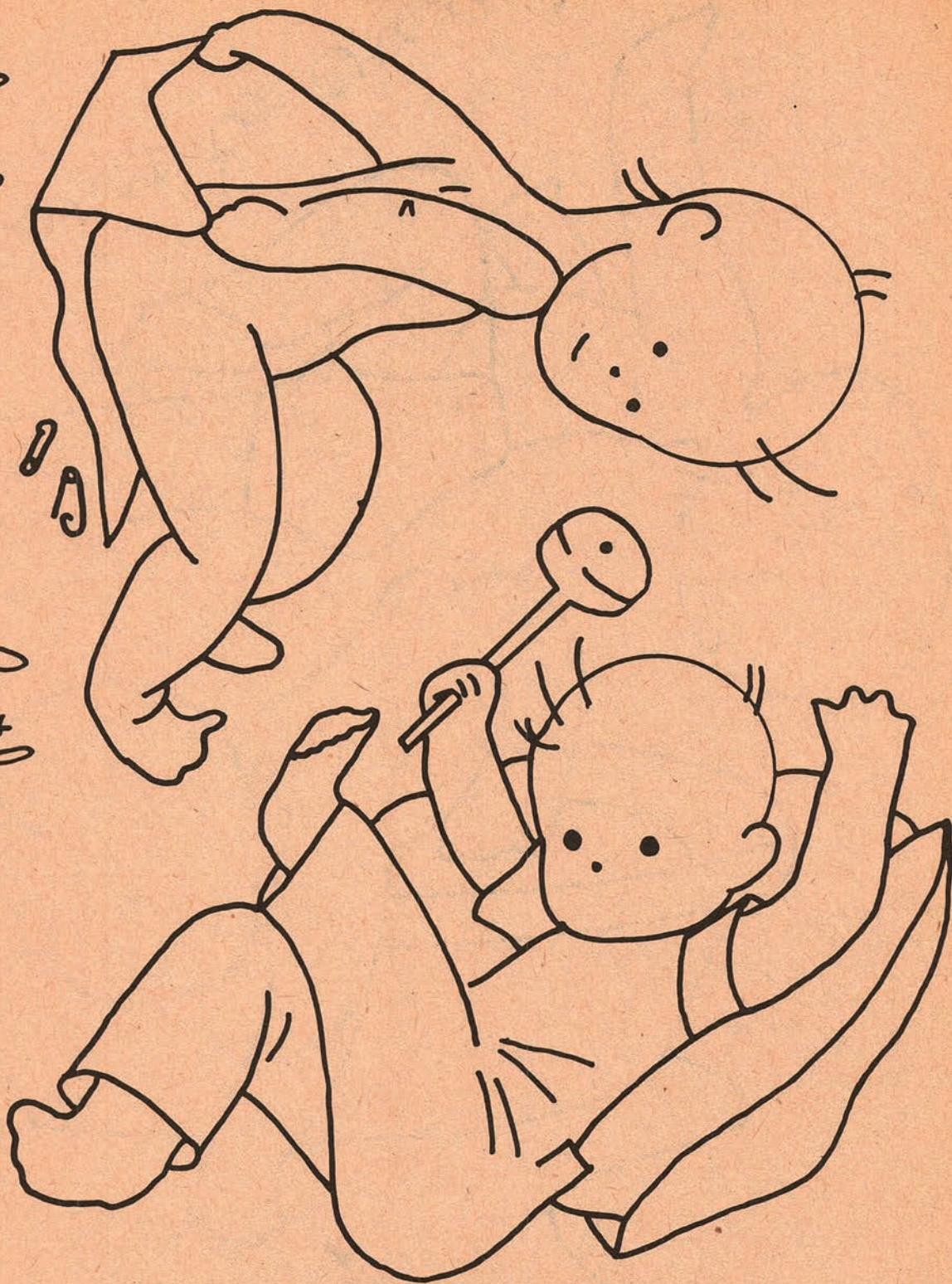
Because of the exclusive character of the Batik designs the American worker can command high prices for her dainty blouses, scarves, and pillows.



Baby's Day Quilt-Blocks

12 incidents in day of Baby's Life

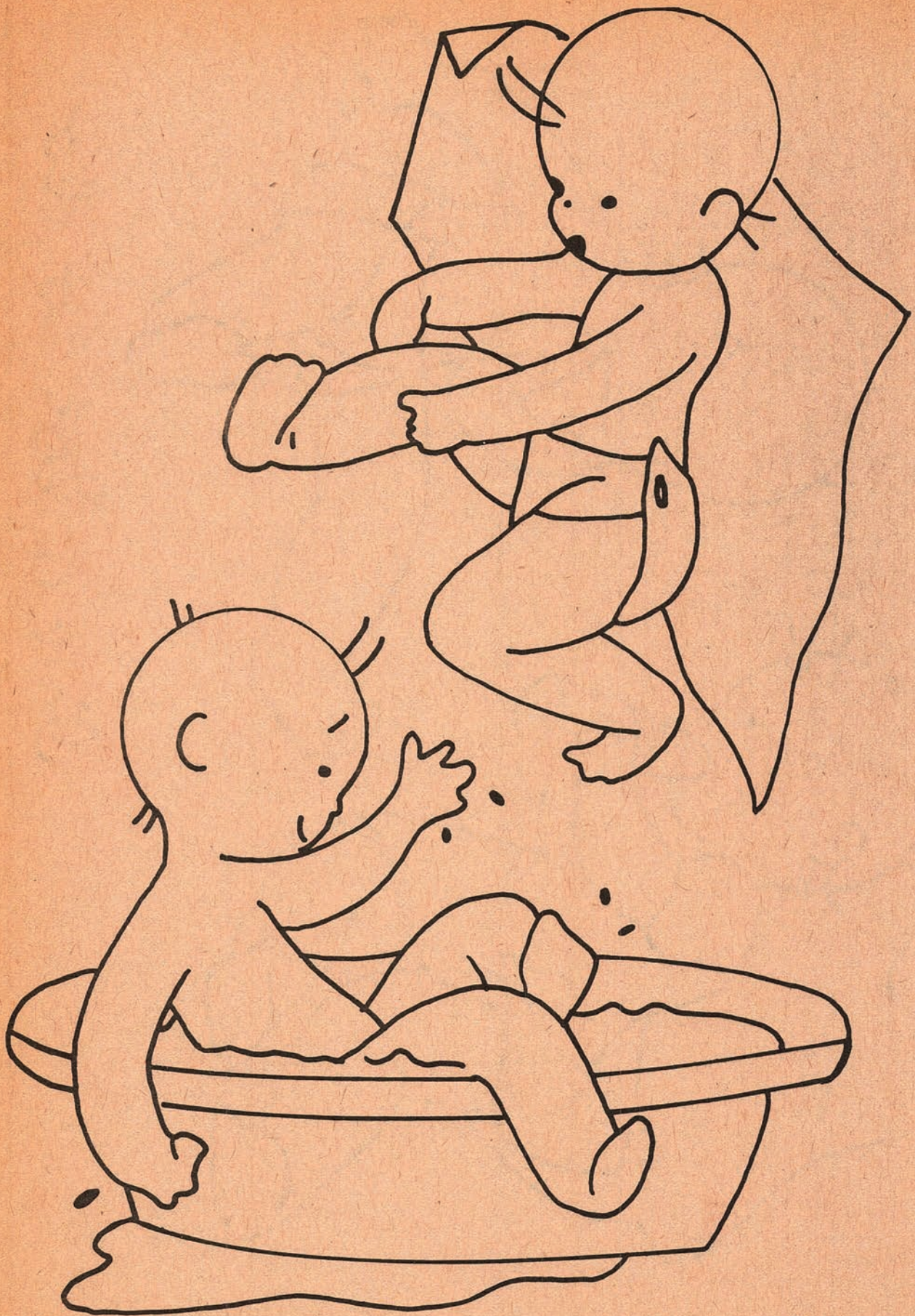
and change my clothes



good morning

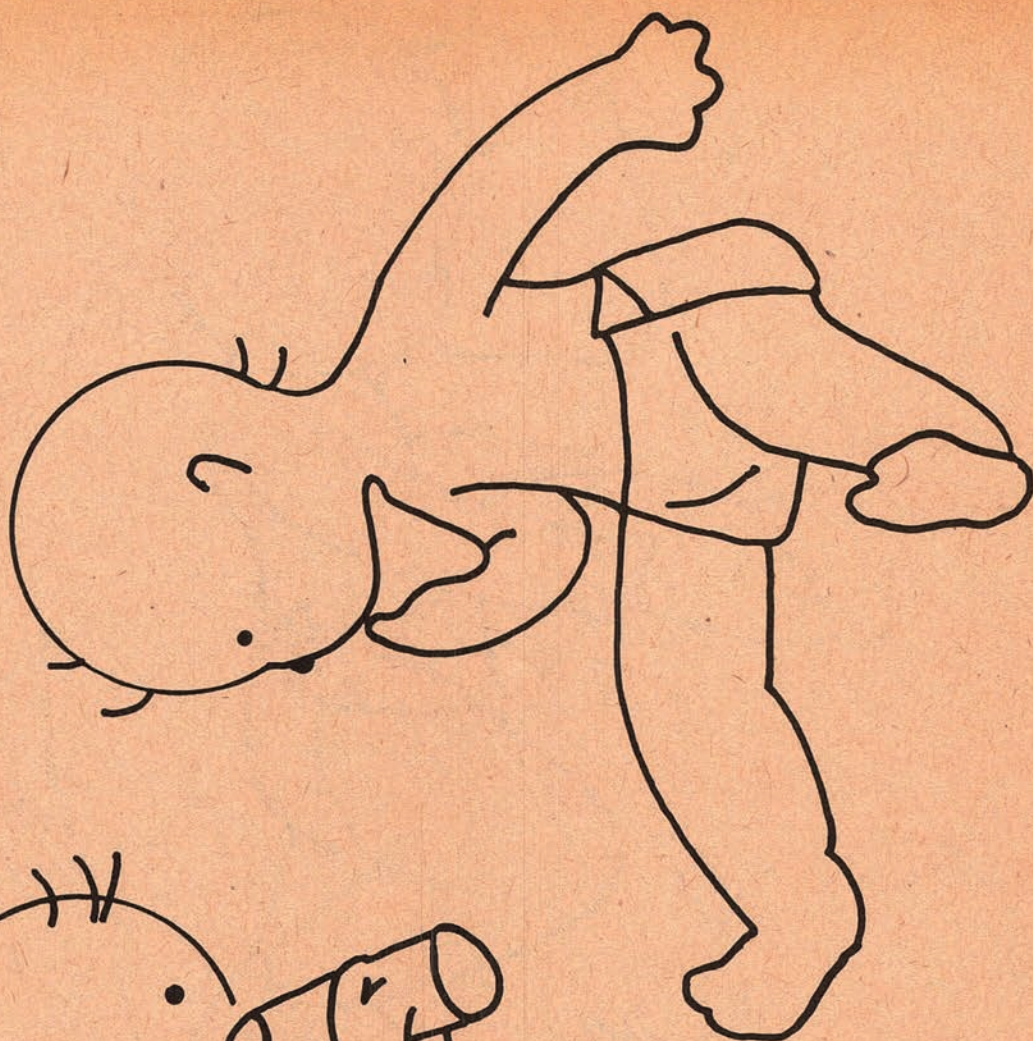
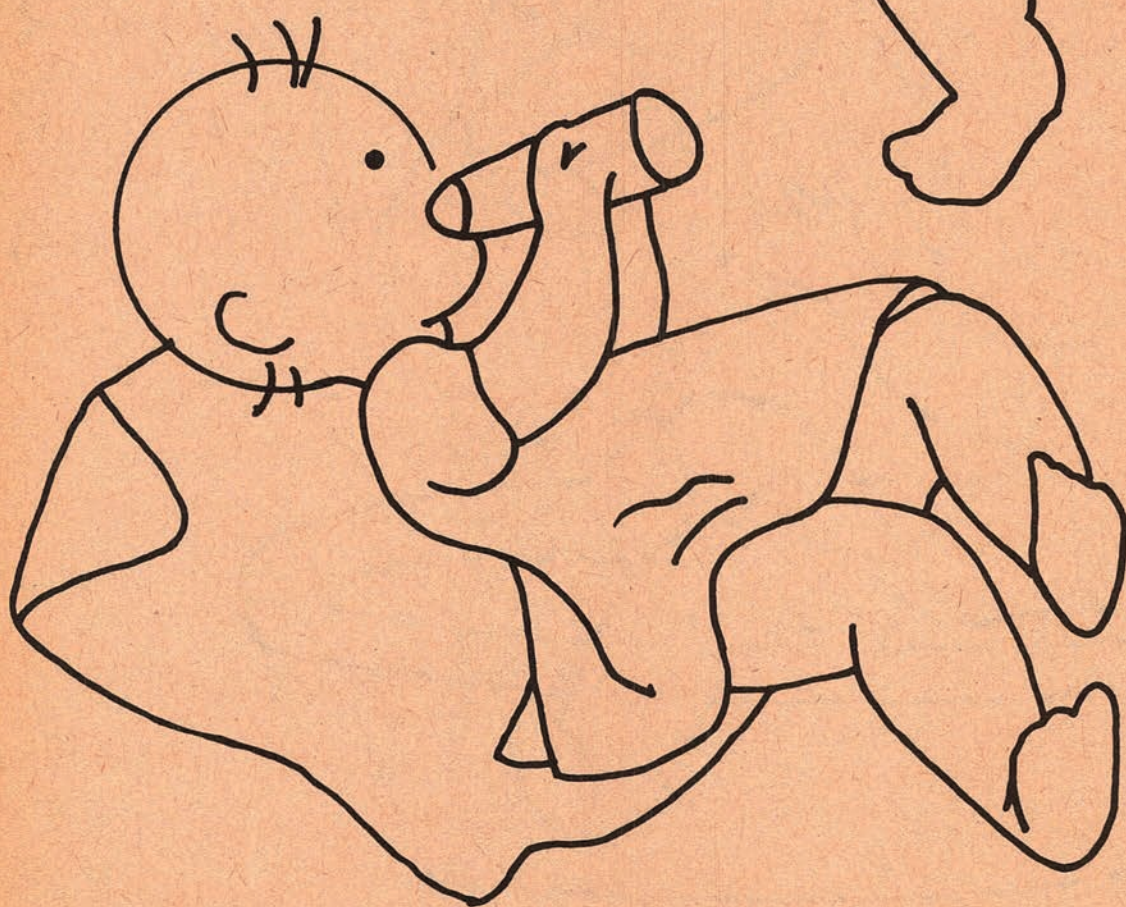


and thats a laugh



I count my toes

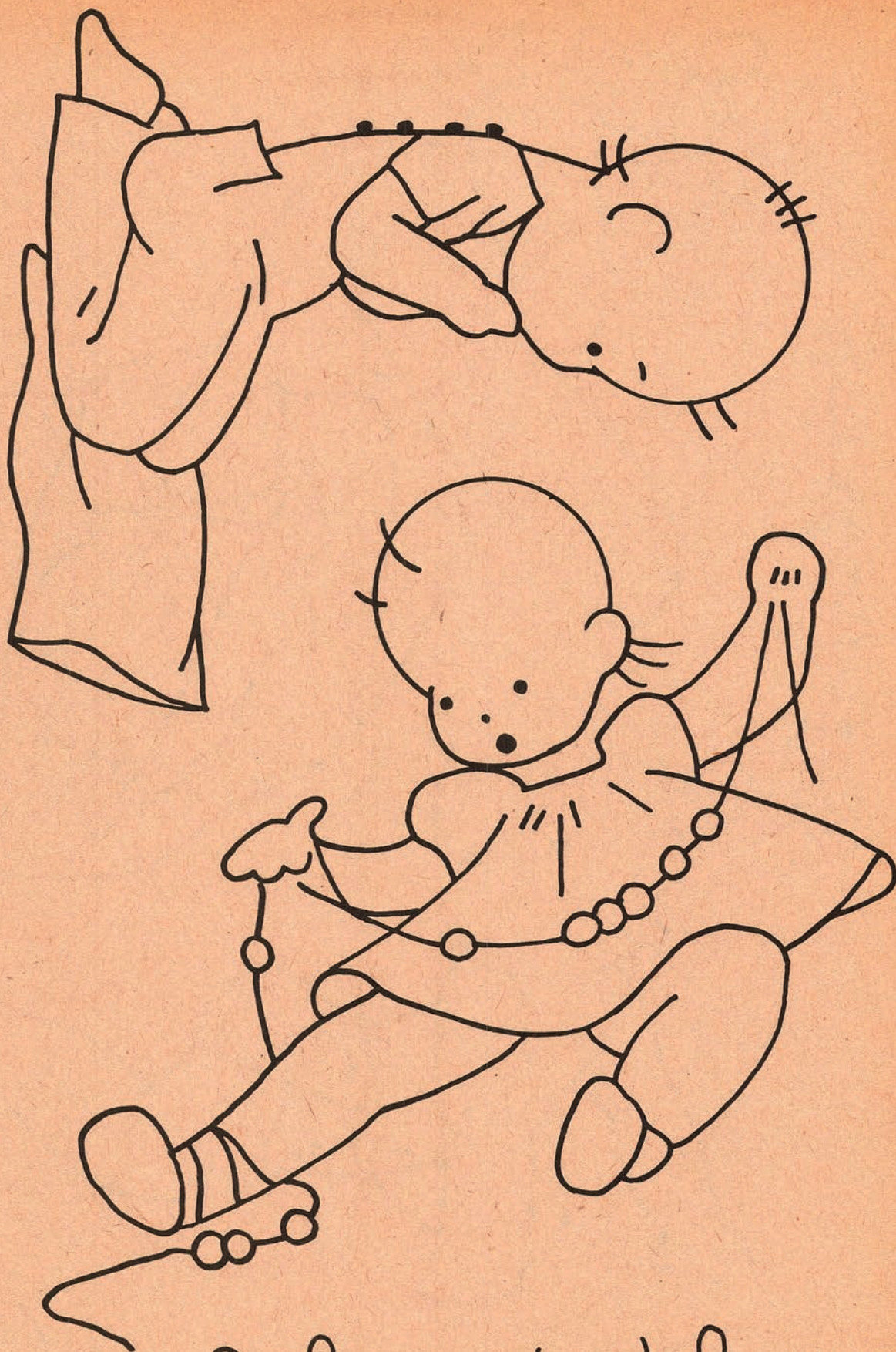
I take my bath



Give a lot to do

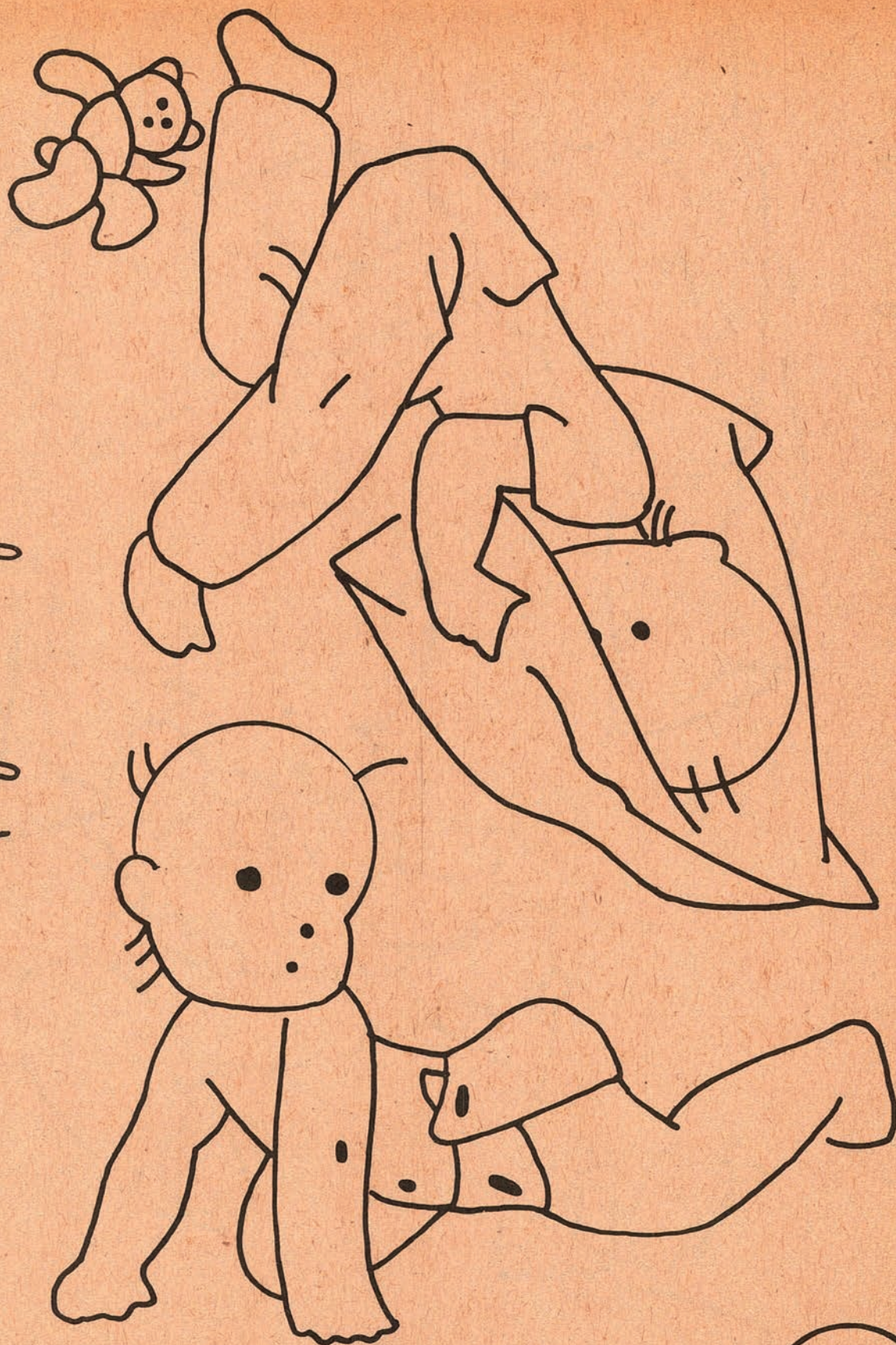
this is the life

and then I pray



I love to play

goodnight



and chase a ball





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QUILT PATTERNS: Bicentennial special, Missy Mouse, California Poppy, Whimsical Owl, Umbrella Girl, and Country Cow. \$1.00 each, all \$5.50. Pattern Pantry, 179 Roseburg Rd., Myrtle Point, Oregon 97458 (Nov-3)

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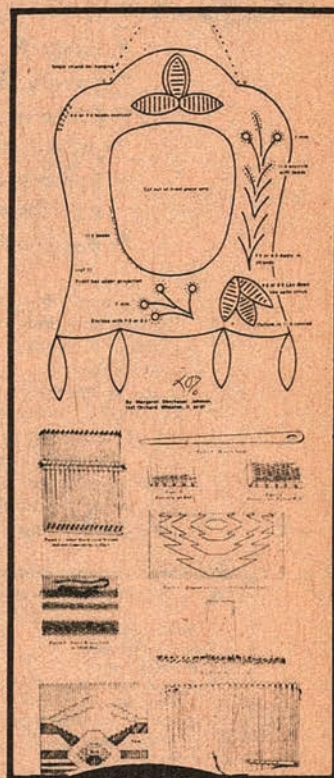
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JUST A FEW OF THE MANY FEATURES IN PAST ISSUES —

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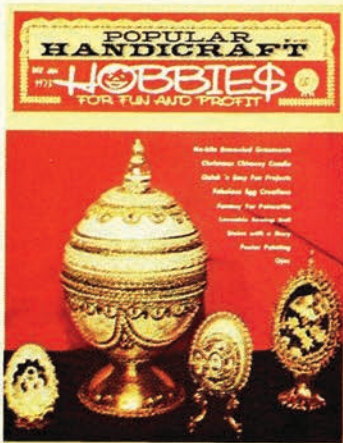
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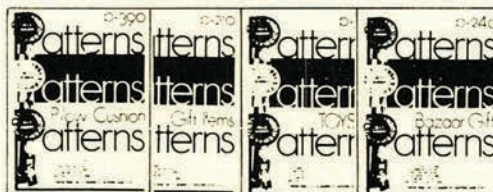


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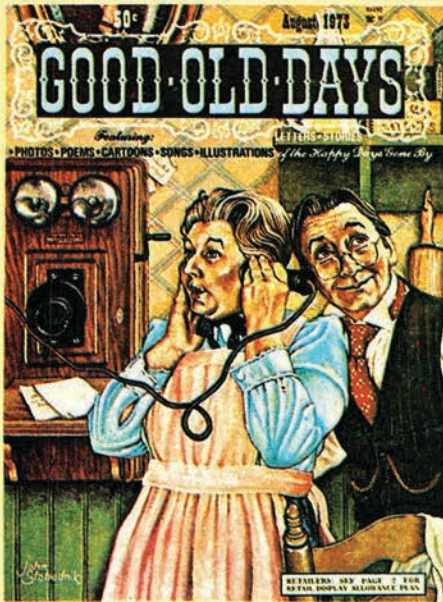
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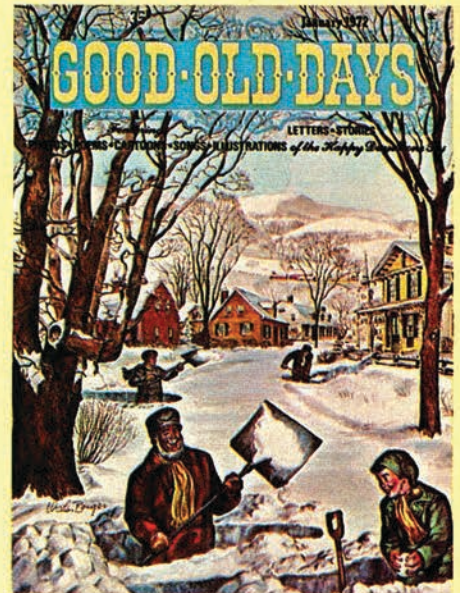
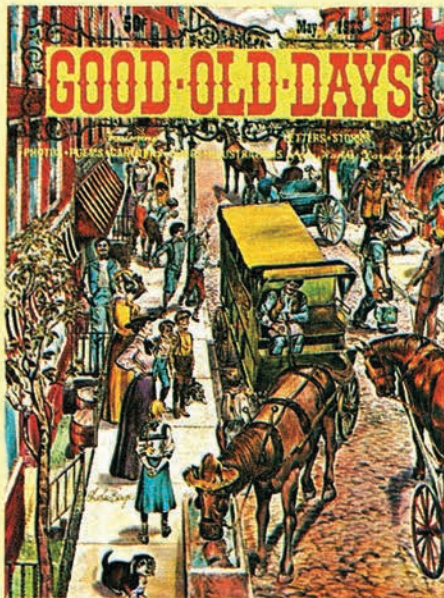
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- Thank heaven for Bisquits!
- Armistice Day of Long Ago!
- I remember Butchering Day
- Remember those Movie kids?
- Early 1900's Shoe Repair
- Looking Hollywood Way
- Growing Pains of a Country Boy
- My 5c nickel
- The Old Huckster Wagon
- Dry goods store — 1910 style
- Horse Hitching Posts
- Days of the Woodshed
- Bloomer girl
- Superstitions 60 years ago
- Straw ticks & feather beds
- They danced for 20 days
- Halloween Memories
- A little red schoolhouse
- Grandma what's a coalbin?
- Glorious Fourths, family style
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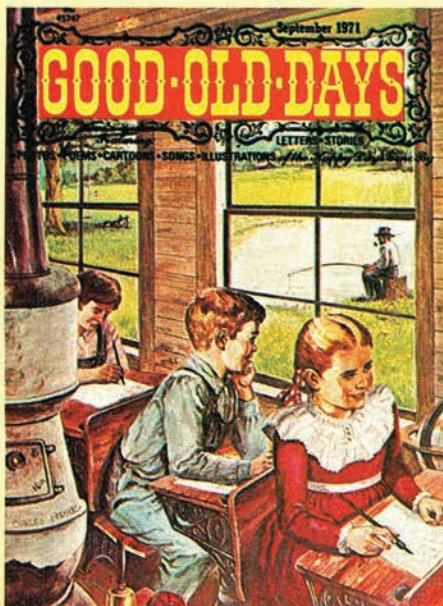
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